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"THE WATCHER."

AT THE EVERYMAN.

A Play in Three Acts, by Ralph Neale, presented at the Everyman Theatre on Monday, January 20.

Mrs. Clive ..... Margaretta Warwick
Grannie ..... Marjorie Gabain
Mrs. Clive ..... Harold Scott
Maurice ..... John Boddington
Ann ..... Helena Pickard
Clare ..... Betty Potter
A Maid ..... Ida Hardy
Micky ..... Ronald Sidney
Peter ..... Brian Hayle
Cecily ..... Eileen Eley
Grace ..... Margery Pickard
Mr. Simpson ..... Norman Chidgey
Mrs. Simpson ..... Winifred Oughton
Producer ..... The Author

The Faust legend and Mr. Rider Haggard's famous adventure, "She," have supplied the inspiration for this play, which, under the better title of "The Last Scene of All," was first produced by the author during a special repertory season at Swanage last summer. With a good deal of courage, Mr. Ralph Neale—who, with Mr. Cecil Chesterton, made the dramatisation of Mr. G. K. Chesterton's "The Man Who Was Thursday"—has placed his fantasy in a modern setting. He introduces us to an ordinary hum-drum lower-middle-class family. There are the dull, prosy, hen-pecked father, the domineering, hard-working mother, and the son with a soul above an office stool. Into their midst comes Clare, the radiant young creature with the cold hands, who announces herself as the widow of Mr. Clive's step-brother who had died a few weeks before. She is beautifully dressed and has plenty of money, and she is asked to stay the night.

A few months later, the Clive family is installed, at her expense, in a big house in Kensington. Mrs. Clive has a fur coat and a car, and Mr. Clive spends his time in the local hostelry and backs horses. Both sponge unashamedly on the generous Clare, who is willing to sign cheques for them because of their handsome son, Maurice.

From the first they all realise that there is something queer about Clare, but unlike Goethe, Mr. Neale at first implies the mystery rather than states it. Only the old grandmother, who is a wise, if somewhat doleful, chorus in the play, realises that Clare is unnatural. There is something wrong with her eyes and a coldness not only in her touch, but in her laugh. Mr. Clive remembers that his step-brother once said that his wife never loved him——.

Maurice, of course, falls in love with his beautiful "aunt," but although she is attracted by him she is incapable of returning his affection. It is discovered at the end that Clare is without a soul. A thousand years before, when Death came for her, she made a bargain. Death should take her soul in return for eternal youth. Since that time, apparently—for we are told nothing of the experiences of that long lifetime—Death, like the great shadow on the Everyman stage, had been on her track, and only a Love as strong as Death could break the bargain. When Maurice says that he is willing to not only die for Clare, but with her, her soul returns and the woman withers before his eyes. She is old and hideous, and the boy, not unnaturally, refuses to go with her. Clare, therefore, goes out into the night alone, the lights go up, and Maurice discovers that Ann, the nice girl to whom he is engaged, is there waiting to comfort him.

If Mr. Neale had pulled off this play he would be a very fine dramatist, for the subject is an exceedingly difficult one. I am afraid that "The Watcher" is a long way from being a success, although with the resources of the Everyman stage it was not possible to see it to the best advantage. Technically, he has a good deal to learn as a dramatist. Much of the play consists of duologues. In the first act, after the entrance of his queer visitor, there is one between Mr. Clive and Clare, another between Maurice and Clare, and a third between the old grandmother and Clare, and repeatedly throughout the evening the stage is cleared—sometimes not too naturally—for a duologue. The best is the scene at the end between Clare and Ann, partly, no doubt, because it was so well acted by Miss Betty Potter and Miss Helena Pickard. Miss Potter succeeded in giving a certain strangeness to the part of the woman who had retained her looks for a thousand years, and the "tinkling cymbal" of her laugh was very effective. There was a fine emotional quality in Miss Pickard's performance, and I admired the clean definition of her acting. In their scene together there was the momentary thrill of drama. Mr. John Boddington did well as Maurice. He was, perhaps, a trifle too gauche in the first act and a little too hysterical at the end; but in mitigation it should be added that the experience of meeting a new and very lovely aunt and then seeing her wither into a terrible old age might make any of us over-act! Mr. Harold Scott's fussiness as Mr. Clive contrasted vividly with the hard lines of Miss Margaretta Warwick's Mrs. Clive, and Miss Marjorie Gabain's finely composed portrait of the old lady was admirable. Miss Winifred Oughton's sketch was authentic of villadom, and counterparts of the characters taken by Mr. Ronald Sidney, Mr. Brian Hale, Miss Eileen Eley, Miss Margery Pickard and Mr. Norman Chidgey can be discovered on the L.C.C. tramcars any day of the week.

G.W.B.

[Photo: Vaughan and Freeman.

LENNIE DEANE.

Concluding another successful pantomime season this week at the Borough Theatre, Stratford, Lennie Deane desires to thank Macdonald and Young for kindly releasing her to fulfil her second pantomime season with Leon Salberg. Under this management she has played Principal Girl in "Dick Whittington." After a brief rest, Miss Deane resumes with "Rose Marie" at the Empire, Glasgow, on Feb. 3, in which production she has been playing the title rôle for the past three years.

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LONDON OPERA FESTIVAL.

"DER FREISCHUTZ" AT THE SCALA.

A Romantic Opera in three acts by Weber. Revived at the Scala on Tuesday, January 14, 1930.

Kilian ..... William Michael
Max ..... Tudor Davies
Caspar ..... Arthur Fear
Cuno ..... Frank Sale
Zamiel ..... Sumner Austin
Agatha ..... Thea Philips
Aennchen ..... Nora Gruhn
Ottokar ..... Charles D'If
A Hermit ..... Alexander Henderson
Conductor .....
Sir Thomas Beecham, Bart.
Producer...Humphrey Procter-Gregg

The name of Beecham is a gilt-edged security in the box-office: the public obviously considered it so by filling the New Scala with a gay crowd on Tuesday night. One could have wished, though, that they had arrived more punctually; it was practically impossible to enjoy the Overture for the stream of late arrivals.

Carl Maria von Weber, who brought up the rear in Mr. Stuart's historical scheme, was the founder of German romantic opera. One could not have imagined "*Der Freischütz*" springing from any but Teutonic soil. What in other circumstances would have seemed a very bad upbringing had its advantages for young Carl. His father, a musician but also something of an eccentric, tried so hard to turn him into a second Mozart (who had married into the family) that for a time he smothered the natural music in the child's nature. In disgust and disappointment at his apparent failure Weber père metamorphosed his elder family into a dramatic troupe and went on tour with them. Thus it was that Carl early acquired that practical knowledge of the theatre which was, later, to be turned to such profitable use. He would, assuredly, have delighted in Mr. Procter-Gregg's clever production. It is very unlikely that, a century ago, the supernatural machinery of the Wolf's Glen could have been anything like so effective as it became on Tuesday in the New Scala. The "ghosties and ghoulies" in the background were amazingly creepy, and the projection of the demon hunt a brilliant piece of work. The scenery throughout was admirably appropriate—if one accepts the convention. The costuming was very striking, though, personally, I should have preferred something more in keeping with the supposed status of the actresses. One must not, however, exact truth of opera.

If the dramatic setting was produced by Mr. Procter-Gregg, the music was just as definitely "produced" by Sir Thomas Beecham. Solo and *ensemble* it went practically without a hitch. He is Napoleon in art. But never have I seen a cast so hypnotised by a conductor. It was as if an electric current passed from his finger-tips to their tongues. He moulded the phrases in their throats. Especially was this so with Miss Thea Philips (Agatha) and Miss Nora Gruhn (Aennchen). Weber has bestowed upon Agatha his most beautiful melodies and Miss Philips had the voice and the training to do them justice. She sings with ease and assurance. Miss Gruhn, however, is the better actress. Mr. Tudor Davies displayed a fine tenor and an equally robust lack of imagination in the part of Max. Arthur Fear, on the other hand, contrived to invest the insubstantial rôle of Caspar with a tinge of reality. He has exhibited consistent artistry in his appearances throughout this operatic series, and his power of throwing himself into each character that he personates should carry his success far beyond London boards. William Michael's Kilian, Sumner Austin's Zamiel and Charles D'If's Ottokar were also well acted and well sung.

The orchestra, augmented for the occasion by several well-known players, lent itself with a will to the demonstration of Weber's resourceful scoring. Sir Thomas Beecham's good will and unfailing capacity for ensuring success were enthusiastically applauded at the close.

L. H. W.

FORTHCOMING EVENTS.

TO-DAY.—"Nine Till Six," Arts; "Darling, I Love You," Gaiety; "The Man in Possession," Ambassador's; "Messalina," King's, Hammersmith.
JANUARY 23rd.—"Frappe Mignon," Lyceum Club; "Two Mystery Plays," Rudolf Steiner Hall; "The Way Out," Comedy.
JANUARY 24th.—"The Best of Both Worlds," Players.
JANUARY 26th.—"Aimer," Arts; Happy Family Circus Reunion, Criterion Restaurant, 6.30 p.m.; Annual General Meeting of the V.A.F., Adelaide Gallery, 6.30 p.m.; Stage Golfing Society, Annual Dinner, Savoy Hotel; Magicians' Club Annual Dinner; "Marie Odile," Little.
JANUARY 27th.—"The Double Man," Opera House, Blackpool; Musicians' Club Dinner.
JANUARY 28th.—"Milestones," Criterion.
JANUARY 29th.—"On the Quota," Arts; "Dandy Dick," Lyric, Hammersmith.
JANUARY 30th.—"This Way to Paradise," Daly's.
JANUARY 31st.—British Drama League Public Meeting in support of National Theatre Scheme, Kingsway Hall.
FEBRUARY 2nd.—"Forty-Seven," Incorporated Stage Society, Prince of Wales's.
FEBRUARY 5th.—"The Command to Love," Arts.
FEBRUARY 10th.—"Frankenstein," Little.
FEBRUARY 16th.—"Das Blanc vom Himmel" (in German), Arts.
FEBRUARY 18th.—New Farce at Aldwych.

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FROM THE SONG PUBLISHERS.

(*Continued from page 13*).

Keith Prowse.

One of the greatest successes of the past week has been the introduction by Mr. Debroy Somers and his band of "Lonesome Little Doll," the Firm's latest novelty fox-trot number, which promises to eclipse the popularity of "The Wedding of the Painted Doll." It is being rapidly taken up by dancing troupes throughout the country. Many revues are making good use of this number in the shape of a production item, and in every instance is extremely successful. Harry Robbins, of Jack Hylton's Band, has made an excellent record for the H.M.V. of "Lonesome Little Doll," and the number has found many broadcasts, owing, no doubt, to the popularity of this alluring tune.

In the revue "Mirth of a Nation," "Kewpie" and "Avalon Town" are prominently featured by the dancing troupes. The Rodney Hudson troupe of dancers, at the East Ham Palace, are featuring "The Wedding of the Painted Doll" and "I'm Crooning a Tune About June," both numbers being extremely successful. Miss Mona Grey has introduced with great success the new K.P. number, "Your Not Asking Me—I'm Telling You." From its first production at the Victoria Palace, this number has gained in popularity at every performance. The Macari Brothers, playing with "One Dam Thing After Another," have introduced successfully "Riding On A Camel," while Andre and Curtis dance their way to success with "Wake Up, Chili'un, Wake Up." Dick Henderson, at the Empress, Brixton, features with enormous success "I'll Always Be Dreaming Of Mary," and Bob Fisher, at the Pavilion, Bournemouth, scores a terrific success with the same number. Jack Lane and Partner have in active rehearsal for immediate production, "Riding On A Camel" and "Olga, the Pet of the Boatman on the Volga."

Nora Blaney, at the Theatre Royal, Leeds, continues to feature "Go Home, Pa-pa," with every success. Miss Ella Retford, at the Empire, Liverpool, is gaining popular favour with her very fine rendition of "The Wedding of the Painted Doll." At Bristol, Mr. Randolph Sutton played at the Society Matinée, where "turns" were given by various scions of the nobility, and where his rendering of "The Wedding of the Painted Doll" was voted by one and all as something to be remembered.

Layton and Johnstone, at the Hippodrome, Liverpool, are extremely successful with "The Wedding of the Painted Doll" and "She's A Great, Great Girl." George Stanley informs us that "Riding On A Camel" is an enormous success with him. In the second edition of the Gaiety Theatre, Dublin, "Jack and the Bean Stalk" Co., "Olga, the Pet of the Boatman on the Volga," has been introduced with instantaneous success.

Cliff Rich, the versatile comedian with a voice, has introduced "Riding On A Camel in the Desert" with such success that he has had to introduce several extra couplets, and which he informs us makes the song go better than ever. Mr. Gordon Douglas informs us that "Olga" and "Riding On A Camel" are supreme comedy numbers, and always receive a great ovation. "Evening Shadows" and "The Wedding of the Painted Doll" are two other numbers that are very successful with him. The new number, "That's When I Learned To Love You," Jack Payne's radio success, is daily finding new friends, and find the number a very successful item.

"Take Your Hands Out Of Your Pockets and Put Your Arms Around Me," introduced by Dick Henderson into the film "Variety," is also in demand. Billy Mayerl and Gwen Farrar introduced for the first time the song entitled "You Ain't My Baby Now," with great success.

A "VERY-BETTER" CIRCUS.

Duke of Knought and the Klown.

An amusing circus programme, published in Bombay on the occasion of a visit by the Duke of Connaught, is reproduced in the "Imperial Club Magazine," the new house organ of "Naffy," the Navy, Army and Air Force Institutes. It reads as follows:—

THE GREAT INDIAN CIRCUS.
UNDER PATRONAGE OF ROYAL DUKE OF KNOUGHT, K.C.B., ETC.

N.B. (This circus is the very better, therefore he comes to see that).

The Performance Preparation will be commence at 8 p.m.

PART I.

1.—Some horses will make a very good tricks.
2.—The Klown will come and talk with that horses, therefore audience will laugh himself very much.
3.—The lady will walk on horses back and horse is jumping much also.
4.—That Klown will make a joking words, and lady will become too angry, therefore will run himself away.
5.—This is very good gimnastiks.
6.—One man will walk on wire-tight, he is doing very nicely because he is professor of that.
(Refreshments 10 mts.)

PART II.

1.—One man will make so much tricks of trapeze, audience will fraid himself very much.
2.—Dogs will jump and roll in the mud.
3.—One lady will make himself so bend, then everybody he will think that is the rubber lady.
4.—This is a very good trick also.
5.—One boy will fall a ball from top-side, then he can catch that ball, before that ball can fall.
6.—This is the better Jumping trick.
(Refreshments 10 mts.)

PART III.

Then will come the very good Dramatic.

NOTICE.

No sticks will be allowed in the spectator, and he shall not smoke also.

CHARGES FOR ENTRANCE:
1st Class, Rs. 2; 3rd Class, Annas 8; 2nd Class, Rs. 1. There is no any 4th Class.

GNNESH B. NARAYAN,
Manager.

Bombay.
Dec. 3, 1882.

"ALMOST A HONEYMOON."

At Croydon.

This extremely clever farce was produced by the author, Walter Lillis, at the Grand Theatre, Croydon, on Monday evening, and received a generous welcome which was every bit deserved. An exceptionally good cast includes Renee Kelly in the principal rôle. Miss Kelly charmed every one with her graceful acting and was loudly acclaimed. Mr. Gerald Pring very ably supported her, and excellent work was also rendered by Messrs. Hylton Allen, Christopher Steele, Lamont Dickson, Edward Skane, Barry, Lyndon and Miss Grace Lane.

Repeated calls at the fall of the curtain failed to obtain more than the author's appearance on the stage, but Miss Kelly, in an apt little speech, rendered thanks on her and the company's behalf. The play is excellently staged.

"The Calendar" Activities.

There is considerable activity at Wyndham's Theatre, where Edgar Wallace's racing comedy, "The Calendar," is playing to enthusiastic audiences and capacity business. The North and South companies of this play, which commence their tours on Monday next, January 27, at the New Theatre, Oxford, and the New Theatre, Cambridge, respectively, under the direction of Mrs. Edgar Wallace, have been occupying the stage and other available space in Wyndham's, where they are still rehearsing. The North company includes Garry Marsh, Enid Sass, George Barrett, Drew McKintosh and Dora Lennox. The principals of the South company are Owen Reynolds, Olwen Roose, Arthur Stratton, Morris Harper and Jane Grahame.

Donizetti and a Policeman.

Donizetti, the composer of "Lucia di Lammermoor" and other popular Italian operas, was a very melancholy sort of person, who had a habit of standing for a long time in one position, apparently looking at something but actually thinking out the music of his operas. With "Lucia" he had a good deal of difficulty, and he used to go and stand in front of a shop window in one of the Faubourgs of Paris, where he was then living, sometimes spending an hour or more there. The shopkeeper noticed this, and, being rather suspicious of the unknown man's intentions, warned the police. The next time that Donizetti went there, therefore, he was surprised by the sudden appearance of several gendarmes. He was not so surprised, however, as the policeman when one of them asked him sharply: "What are you looking for there?" to receive the reply, in solemn, tragic tones: "The finale of the first act of 'Lucia'!"

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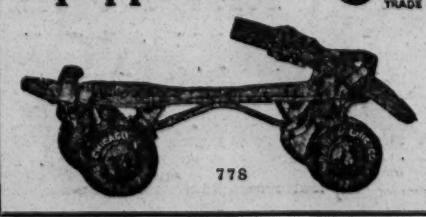

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ON THE ROAD.

NO CHARGE IS MADE FOR ANNOUNCEMENTS UNDER THIS HEADING. MANAGERS OF TOURING PLAYS, REVUES AND CONCERT PARTIES ARE INVITED TO FURNISH PARTICULARS OF THEIR TOURS FOR INSERTION.

PLAYS.

ALADDIN (Mavis).—Jan. 20, Palace, Neath.
ALADDIN (Worth).—Jan. 20, Hippo., Salford.
ALADDIN (Ballard Brown).—Jan. 20, Court, Wigan.
ALADDIN (Holmshaw). — Jan. 20, Queen's Park, Manchester.
ALMOST A HONEYMOON.—Jan. 20, Grand, Croydon.
ALOMA.—Jan. 20, Grand, Hanley; 27, Empire, Sunderland.
BABES IN THE WOOD (Dooley).—Jan. 20, Empire, Ashton-under-Lyne.
BABES IN THE WOOD (Loman).—Jan. 20, Pal., Halifax.
BABES IN THE WOOD (Holmshaw).—Jan. 20, Hippo, Ilford.
BABES IN THE WOOD (Salberg).—Jan. 20, T.R., Portsmouth.
BABES IN THE WOOD (Sutton).—Jan. 20, Palace, Salford.
BABES IN THE WOOD (Sutton).—Jan. 20, O.H., Dudley.
BAYNTON, HENRY.—Jan. 20, O.H., Blackpool.
BEAU GESTE.—Jan. 20, Hippo., Southend; 27, Empire, Penge.
BIG IDEA.—Jan. 20, Q., Kew Bridge.
BIRD IN HAND (Barry Jackson and Prince Littler).—Jan. 20, Grand, Luton; 27, County, Bedford.
BURGLAR, THE.—Jan. 20, Palace, Watford; 27, Pal., Chelsea.
CALENDAR, THE (Mrs. Edgar Wallace).—Jan. 27, New, Oxford.
CALENDAR, THE (Barry O'Brien).—Jan. 27, New, Cambridge.
CARL ROSA OPERA.—Jan. 20, King's, Hammersmith; 27, Wimbledon.
CHINESE BUNGALOW. — Jan. 20, Hippo., Aldershot; 27, Ardwick, Manchester.
CINDERELLA (Forde).—Jan. 20, Hippo., Leeds.
CINDERELLA (Murray King).—Jan. 20, Gaiety, Hastings.
CINDERELLA (Convery).—Jan. 20, Hippo., Newcastle.
CINDERELLA (Maddox).—Jan. 20, Hippo., Gloucester.
CINDERELLA (Smith).—Jan. 20, Crown, Eccles.
COQUETTE.—Jan. 20, Grand, Woking; 27, West Pier, Brighton.
COVENT GARDEN OPERA.—Jan. 20, Streatham Hill; 27, Hippo., Golders Green.
CUP OF KINDNESS (South).—Jan. 20, Grand, Swansea.
CUP OF KINDNESS (North).—Jan. 20, Hippo., Darlington; 27, T.R., Huddersfield.
DAMSEL IN DISTRESS.—Jan. 27, H.M., Carlisle.
DEANE, HAMILTON.—Jan. 20, Victoria, Burnley; 27, Royalty, Barrow.
DESERT SONG (A).—Jan. 20 and 27, Empire, Southampton.
DESERT SONG (B).—Jan. 20 and 27, H.M., Aberdeen.
DICK WHITTINGTON (Kimberley and Fortescue).—Jan. 20, Hippo., Hulme, Manchester.
DICK WHITTINGTON (Perry).—Jan. 20, T.R., West Bromwich.
DRACULA.—Jan. 20, Gaiety, Worksop.
FARMER'S WIFE (Barry Jackson and Prince Littler).—Jan. 20, New, Cambridge.
FIRST MRS. FRASER (A).—Jan. 20, Empire, Cardiff; 27, T.R., Brighton.
FIRST MRS. FRASER (B).—Jan. 20, New, Northampton; 27, T.R., Chatham.
FIVE O'CLOCK GIRL (Macdonald and Young).—Jan. 20, King's, Southsea; 27, King's, Hammersmith.
FLAG LIEUTENANT.—Jan. 20, New, Cardiff; 27, Grand, Swansea.
FLYING FOOL (Sparling).—Jan. 20, T.R., Brighton; 27, P.G., Folkestone.
FLYING SQUAD.—Jan. 20, Hippo., St. Helens; 27, T.R., Lincoln.
FOOLS IN PARADISE.—Jan. 20, Pal., Blackpool.
FORTY THIEVES (Parkin).—Jan. 20, Hippo., Preston.
FUNNY FACE (Macdonald and Young).—Jan. 20, Empire, Newcastle; 27, Palace, Hull.
GETTING MOTHER MARRIED.—Jan. 27, D.P., Eastbourne.
GIPSY VAGABOND.—Jan. 20, Empire, Swansea.
GIRL FRIEND (Macdonald and Young).—Jan. 20, T.R., Chatham; 27, Hippo., Leeds.
GOLDILOCKS AND THE THREE BEARS (Robson and Paling).—Jan. 20, Met., Manchester.
HERE COMES THE BRIDE.—Jan. 20, King's, Glasgow.
HIT THE DECK (Macdonald and Young).—Jan. 20, Palace, Camberwell; 27, Grand, Clapham.
HOLD EVERYTHING.—Jan. 20, Alhambra, Bradford.
HUMPTY-DUMPTY (Fredericks).—Jan. 20, W.G., Teignmouth.
INTERFERENCE (Ricketts).—Jan. 20, Pavilion, Torquay.
INVISIBLE FOE.—Jan. 20, O.H., Blackpool.
JOURNEY'S END.—Jan. 20, Empire, W. Hartlepool.
JOURNEY'S END.—Jan. 20, Empire, Dewsbury.
JOURNEY'S END.—Jan. 20, Eastbourne (3); Folkestone (3).
JUNO AND THE PAYCOCK.—Jan. 20, H.M., Carlisle.
LA VIE PARISIENNE.—Jan. 20 and 27, Lyceum, Edinburgh.
LIMPING MAN.—Jan. 20, P.G., Folkestone (3).
LITTLE MISS MUFFETT (Maddox).—Jan. 20, T.R., Worcester.
LITTLE RED RIDING HOOD (Baldrick and Williams).—Jan. 20, Hippo., Yarmouth.
LOVE LIES (Macdonald and Young).—Jan. 20, T.R., Huddersfield; 27, T.R., Hanley.
LUCKY GIRL.—Jan. 20, T.R., Rochdale; 27, Court, Wigan.
LUCKY GIRL.—Jan. 20, Palace, Walthamstow.
MACDONA PLAYERS.—Jan. 27, T.R., Bournemouth.
MAN RESPONSIBLE.—Jan. 20, T.R., Dewsbury.
MIDDLE WATCH.—Jan. 20, Court, Liverpool; 27, T.R., Newcastle.
MISDOINGS OF CHARLEY PEACE.—Jan. 20, Grand, Wolverhampton; 27, T.R., Sheffield.
MONSTER, THE (J. Bannister Howard).—Jan. 20, Empire, Great Yarmouth; 27, Palace, Rawtenstall.
MOTHER GOOSE (Parkin).—Jan. 20, King's, Manchester.
MR. CINDERS (J. C. Williamson).—Jan. 20, Hull.
MR. CINDERS (Macdonald and Young).—Jan. 20, O.H., Middlesbrough; 27, Hippo., Darlington.
MURDER ON THE SECOND FLOOR.—Jan. 20, Empire, Wood Green; 27, Boro., Stratford.
MURDER ON THE SECOND FLOOR.—Jan. 20, T.R., Norwich.
NEW MOON.—Jan. 20 and 27, Empire, Edinburgh.
O'MARA OPERA.—Jan. 20, T.R., Blackburn.
PACIFIC LOVE.—Jan, 20, Bedford, Camden Town.
PATSY, THE.—Jan. 27, T.R., Worcester.
PEG O' MY HEART.—Jan. 20, Wimbledon.
PERSONS UNKNOWN.—Jan. 20, O.H., Belfast; 27, Gaiety, Dublin.
PERSONS UNKNOWN (Barry O'Brien).—Jan. 20, T.R., Bournemouth; 27, Hippo., Gloucester.
PETER PAN.—Jan. 20, County, Reading.
PLUNDER (Highley).—Jan. 20, Gaiety, Ayr.
PUPPETS OF PLEASURE.—Jan. 20, Palace, Chatham; 27, Playhouse, Cardiff.
RED RIDING HOOD (Loman).—Jan. 20, Osborne, Manchester.
ROBINSON CRUSOE (Holmshaw and Stanhope).—Jan. 20, New, Crewe.
ROBINSON CRUSOE (Johnson and Rickard).—Jan. 20, Pavilion, Liverpool.
ROBINSON CRUSOE (Jazon and Montgomery).—Jan. 20, Hippo., Sheffield.
ROOKERY NOOK.—Jan. 20, Playhouse, Galashiels.
ROSE MARIE (Macdonald and Young).—Jan. 20, Perth; 27, Paisley.
SACRED FLAME (South).—Jan. 20, Guildford.
SACRED FLAME (North).—Jan. 20, O.H., Scarborough; 27, T.R., Halifax.
SARAH ANN HOLDS FAST.—Jan. 20, Empire, Peterborough.
SILVER WINGS.—Jan. 20, Alhambra, Glasgow.
SINCLAIR, ARTHUR, AND MAIRE O'NEIL.—Jan. 20, H.M., Carlisle; 27, Grand, Blackpool.
SO THIS IS LOVE (Blue).—Jan. 20, Alex., Stoke Newington; 27, Palace, Camberwell.
SO THIS IS LOVE (Red).—Jan. 20, T.R., Lincoln; 27, P.O.W., Grimsby.
SQUEAKER, THE.—Jan. 20, P.O.W., Grimsby; 27, Grand, Bolton.
STEPHENS, DOT.—Jan. 20, Phoenix, Sheffield.
STREET SINGER.—Jan. 20, Palace, Chelsea.
STUDENT PRINCE (Macdonald & Young).—Jan. 20, Hippo., Keighley; 27, Empire, Newcastle-on-Tyne.
TERROR, THE (Ricketts).—Jan. 20, West Pier, Brighton; 27, Empire, Woolwich.
THARK (J. Bannister Howard).—Jan. 27, Ashton-under-Lyne.
THIRD TIME LUCKY.—Jan. 27, Court, Liverpool.
TIGER IN MEN.—Jan. 20, T.R., Halifax; 27, T.R., Blackburn.
TO WHAT RED HELL.—Jan. 20, T.R., Sheffield; 27, T.R., Stockport.
TWO LITTLE VAGABONDS.—Jan. 20, Grand, Clapham.
UP WITH THE LARK.—Jan. 27, T.R., Dewsbury.
VAGABOND KING.—Jan. 20, Empire, New Cross; 27, Empire, Chiswick.
VIRGINIA (Macdonald and Young).—Jan. 20, Hippo., Ipswich; 27, T.R., Norwich.
VIRTUE FOR SALE.—Jan. 20, New Oxford.
YELLOW SANDS (Barry Jackson and Prince Littler).—Jan. 20, Arcadia, Doncaster; 27, Grand, Luton.
WOMAN IN ROOM 13.—Jan. 20, Grand, Fulham.
77, PARK LANE.—Jan. 20, Empire, Swindon; 27, T.R., Guildford.

RESIDENT COMPANIES.

ANDERSON, GRANT, REP.—Pavilion, Sheerness.
ATHOLL, DOUGLAS.—Palace, Nottingham.
BARRY O'BRIEN REP.—Grand, Blackpool.
BUCKLEY, FRANK.—Queen's, Brierley Hill.
CHURCHILL, FLORENCE, REP.—Dundee.
DENVILLE, ALFRED.—R., Rochdale; O.H., Macclesfield; R., Chester; Majestic, Benwell-on-Tyne; R., Preston; R., Sunderland.
FORTESCUE, FRANK, PLAYERS.—G., Walsall; Al., Devonport; R., Smethwick; R., Middlesbrough; Pal., Redditch; H., Burslem.
HART, JAMES, REP. PLAYERS.—Hippo., Bury.
HIPPO PLAYERS.—Hippo., St. Helens.
LANGLEY, HOWARD. — Argyll, Greenock.
LAUREATE PLAYERS.—O.H., Kidderminster.
LITTLE LEEDS REP.—Leeds.
MANSFIELD, HERBERT.—Pav., Perth.
METCALFE, EARLE.—Workman's Hall, Ferndale.
MILLANE PLAYERS.—Gaiety, Douglas.
MUNICIPAL REP.—Pier, Worthing.
NORTHAMPTON REP.—O.H., Northampton.
REGENT REP.—Regent, London.
REPERTORY CO.—Little, Bristol.
REPERTORY PLAYERS.—G., Blackburn.
ROYAL REPERTORY PLAYERS.—R., Darlington; T.R., Grantham; T.R., Wolverhampton.
RUSHOLME REP.—Manchester.
SALBERG REP.—Alex., Birmingham.
SHEFFIELD REP.—Rep., Sheffield.
VENNER REP.—Palace, Scunthorpe.
VICKERS REP.—Olympia, Coatville.
WALKLEY & HEALEY REP.—Pav., Leicester.
WILSON, BERT J.—Tower Playhouse, Blackpool.

REVUES.

ALL FIT.—Jan. 20, Pal., Leicester; 27, Hippo., Manchester.
ALL RIGHT ON THE WESTERN FRONT.—Jan. 20, Pal., Reading.
CASEY'S COURT.—Jan. 20, Pal., South London.
CASINO DE PARIS.—Jan. 20, Empire, Glasgow.
CHRISTMAS PIE.—Jan. 20, Hippo., Wigan; 27, T.R., Bury.
CLOWNS IN CLOVER.—Jan. 20, Empire, Penge; 27, Hippo., Portsmouth.
CLOWNS IN CLOVER (Arnold).—Jan. 20, Tunbridge Wells; 27, Hippo., Ipswich.
CO-OPTIMISTS.—Jan. 20, T.R., Newcastle.
EVER SO GOOD.—Jan. 20, Pal., Bedlington; 27, T.R., North Shields.
FOR GOODNESS' SAKE.—Jan. 20, Pal., Plymouth.
FORM FOURS.—Jan. 20, T.R., King's Lynn.
GREAT STUFF THIS.—Jan. 20, Hippo., Norwich.
HIGH SPIRITS.—Jan. 27, Empire, Middlesbrough.
IN OTHER WORDS.—Jan. 20, Prince's, Manchester.
INSURED.—Jan. 20, Alex., Hull.
INTRODUCE HER.—Jan. 20, London, Shoreditch.
JUST A MINUTE.—Jan. 20, T.R., Leicester; 27, Grand, Birmingham.
LADS OF THE AIR.—Jan. 20, Hippo., Manchester.
LARKS.—Jan. 20, Pal., Carlisle.
LAUGH, HANG IT, LAUGH.—Jan. 20, Olympia, Bulwell.
LIDO FOLLIES.—Jan. 20, Hippo., Eastbourne.
LUCKY IN LOVE.—Jan. 20, Pal., Burnley; 27, Pal., Blackburn.
LUCKY LADS.—Jan. 20, T.R., Grantham.
MAKING GOOD.—Jan. 20, Met., Bootle; 27, Pal., Oldham.
MAKING WHOOPEE.—Jan. 20, Empire, Bristol.
MERRY WHIRL.—Jan. 20, Empire, Sth. Shields; 27, Pav., Glasgow.
MIND YOUR STEP.—Jan. 20, Empire, Sunderland.
MIRTH OF A NATION.—Jan. 20, Hippo., Wolverhampton.
ON WITH THE DANCE.—Jan. 20, Hippo., Putney.
ONE DAM THING AFTER ANOTHER.—Jan. 20, Pal., Hammersmith.
ONE GOOD THING AFTER ANOTHER.—Jan. 27, Met., Bootle.
ONE OF THE BEST.—Jan. 20, O.H., Burton-on-Trent; 27, Empire, Dewsbury.
PAINTED DOLLS.—Jan. 20, Col., Cheltenham; 27, Hippo., Coventry.
PARISIAN PLEASURES.—Jan. 20, Pal., Warrington; 27, Pal., Burnley.
PARIS LIFE.—Jan. 20, Empire, Kingston; 27, Empire, Shepherds Bush.
PICCADILLY MELODY.—Jan. 20, Empire, Middlesbrough; 27, Pal., Bradford.
PONTOON.—Jan. 20, Grand, Bolton.
PLEASURE SHOW.—Jan. 20, Granville, Walham Green; 27, Hippo., Huddersfield.
R.A.O.B.—Jan. 20, Empire, Glasgow.
REVIEW OF REVUES.—Jan. 20, Empire, Chiswick.
RED LAMP.—Jan. 20, Pal., Attercliffe.
RHYTHM.—Jan. 20, T.R., Stockport.
RIPPLES.—Jan. 20, Empire, Leeds.
ROUND THE WORLD.—Jan. 20, Pal., Blackburn; 27, Pal., Huddersfield.
SEAFARERS.—Jan. 20, Empire, Newport.
SENSE AND NONSENSE.—Jan. 20, Empire, Stratford.
SHERRY COCKTAIL.—Jan. 20, O.H., Dudley; 27, T.R., Rotherham.
SHOW A LEG.—Jan. 20, Empire, York.
SHOW'S THE THING.—Jan. 20, Empire, Birmingham; 27, Empire, Nottingham.
SHOW CASE.—Jan. 20, Pal., Rawtenstall.
SKETCH BOOK.—Jan. 27, Pal., Southampton.
SONNY BOY.—Jan. 20, Grand, Birmingham.
SOMETHING NEW.—Jan. 20, Hippo., Aston; 27, Collins', Islington.
SPLASHES.—Jan. 20, Pal., Bradford.
SPLENDOUR.—Jan. 20, O.H., Workington.
SURPRISE PACKET.—Jan. 20, Empire, Nottingham.
SWANEE RIVER.—Jan. 20, King's Hall, Dover.
UPS-A-DAISY.—Jan. 20, Playhouse, Colchester; 27, Hippo., Balham.
VENT DE FOLIE, UN.—Jan. 20, Pal., Huddersfield; 27, Pal., Halifax.
WAKE UP AND DREAM.—Jan. 20 and 27, Empire, Sheffield.
WAYS OF THE WORLD.—Jan. 20, Queen's, Poplar.

"THE ERA" LETTER BOX.

Ackerman, Mr. Arthur
Asche, Mr. Oscar
Aster, Miss Pat
Bailey, Mr. F. T.
Bairnsfather, Mr. Bruce
Barber, Mr. Alfred S.
Bayes, Mr. Bob
Beatty, Miss May
Bell, Jnr., Mr. Arnold
Belphor, Mr. Baker E.
Bird, Mr. C.
Blake, Miss Betty
Boston, Mr. E. H.
Boye-Benton, Mr. F.
Braithewood, Mr. Royce
Brignall, Mr. John
Callan, Mr. Fred
Carroll, Mr. E. J.
Carter, Mr. Charles
Carter, Mr. Dave
Chamberlain, Miss Vera
Charles Stanley, Mr. E.
Chisholm, Mr. Robert
Clare, Mr. J.
Collins, Miss José
Conover, Mrs. T. E.
Coomer, Miss Nellie
Crook, Mr. D.
D'Aubien, Mr. Ernest
Davis, Mr. Kenneth
Dean, Mr. D.
De Keske, Miss
Dene, Miss Ivy
Denton, Miss Hilda
Doran, Mr. Charles
Dunn, Miss Violet
Edwards, Mr. B.
Egerton, Miss Marie
Emerson, Miss Beryl
England, Mr. Paul
English, Mr. J.
Fay, Miss Anita
Fernley, Mr. George
Field, Mr. Hubert
Fitzroy, Miss E.
Frewin, Mr. Harrison
Gautier, Mr. Ernest
Ginnett, Mr. Fred
Godwin Opera Compy.
Gough, Mr. Wm.
Greco, Miss Bertha
Grey, Miss ('Cellist)
Griggs, Mr. Harry
Hanson, Mr. Harry
Hartley, Mr. Charles
Hartley, Miss Jennie
Heath, Miss René
Hellbron, Mr. Wm.
Hoey, Miss Iris
Hope, Mrs. Alice
Howard, Mr. Sydney
Jackson, Mr. Edgar
Kavanagh, Mrs. M.
Kendal, Mr. S.
Kern, Mr. Stuart
King, Mr. Victor
Kirk, Miss Violet
Lashwood, Mr. George
Leeming, Mr. E. J.
Leister, Mr. Fred
Lenton, Miss Olive
Lisle, Mr. Oldham G.
Macdonald, Miss D. E.
Mackeown, Mr. M. J. J.
Mario, Miss Paola
Mazuy, Mr. W. V.
McCormack, Mr. John
McLeod, Mr. F. R.
Mead, Mr. F.
Meredith, Mr. James E.
Mills, Mr. Watkin
Monkhouse, Mr. Sydney
Montague, Miss M.
Moore, Mr. James
Morand, Mr. Billy
Moreton & Heath, Messrs.
Narks, Miss Ethel
Neilson, Mr. Fred E.
Newman Dance Band (Sec.)
Norfolk, Mr. & Mrs. Edgar
Northcote, Mr. R.
Paradise, Mr. George
Pearce, Miss B.
Percy, Mr. H. E.
Pettingell, Mr. Frank
Pilver, Mr. G.
Plante, Mrs. F. A.
Potterdon, Mr. W. G.
Pyne, Mr. Ellershe
Ray Bros., Messrs.
Ray, Madame Belle
Raymond, Mr. Jack V.
Revell, Mr. Fred
Ritz Sisters
Roper, Mr. F. H.
Sandrisi, Mr. Max
Satey, Miss Louie
Saxon-Snell, Mr. H.
Scott, Miss Isabel
Scruby, Mr. Alex.
Sears, Miss Jenny (Harmony Girls)
Seymour, Phil
Seymore, Miss Madeline
Shepherd, Mr. W. V.
Short, Mr. Howard
Smith, Capt. S. Lawson
Spray, Mr. J.
Squire, Mr. Tom
St. Clare, Mr. F. V.
Stamford, Mr. Gordon
Stanley and Fisher
Stanley and Mac.
Stella, Miss Gwen
Stephenson, Mr. George P.
Stewart, Mr. Alex
Stone, Mr. Reg
Swain, Miss Betty
Sydney, Mr. Melbourne
Tacchi, Mr.
Talberto
Taylor, Mr. Chisholm
Taylor, Miss Daisy
Titheradge, Miss Madge
Tod, Mr. Quentin
Tootill, Miss Daisy
Turner, Mrs. A. McNicol
Tyser, Miss E.
Venus, Mrs. K.
Vere, Miss Vera
Vernon, Captain R.
Vernon, Mr. Claude
Victor, Mr. Fred
Warren, Mr. Denier
Warren, Mr. Geoffrey
Warren, Miss Gwen
Warren-Smith, Mr. W. P.
Watson, Mr. B. J. F.
Weight, Mr. W. H. P.
Wentworth, Mr. Ray
Westlake, Mr. Lionel
Weston, Miss Vera
Whyte, Mr. Cedric
Wilson, Miss Cecily
Wilson, Mr. W. J.
Wood, Mr. Leon
Wootton, Mr. Maynard
Wynne, Miss Wish

"I'LL SWEAR UPON THAT BOTTLE"
Tempest, Act 2, Sc. 2

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The Realm of Music

By L. HENDERSON WILLIAMS.

ROYAL PHILHARMONIC SOCIETY.

Mr. Basil Cameron was in charge of the Fourth Concert of the Philharmonic Season at Queen's Hall on Thursday evening. He is a tremendously efficient conductor, exceedingly positive and assured in his readings. One felt almost as if the orchestra were a factory, producing a maximum output at top speed, on Ford lines, with machinery oiled to a nicety. The method worked well with Glinka's Overture to "Russlan and Ludmila"—taken at a pace that would have broken a less gallant and experienced band than London's Philharmonic. The same treatment accorded to Holst's Ballet Music from "The Perfect Fool" was nearly as successful. The brass, here, was magnificent—so much so that in the front of the hall one could not hear the music for its noise. Mr. Cameron's *Don Juan* was more of a cave-man in his wooings than either Strauss or Lenau had conceived. Everything was brought off, of course; but without glamour. Having spent several "Promenades" with Sir Henry Wood's more vulnerable, more forgivable villain, one made new and startled acquaintance with this modern, motor-bandit abductor But to those who find Strauss too sentimental this reading was, no doubt, refreshing.

So much for the superficies of the concert: the double kernel was Mozart's Pianoforte Concerto in A and the Sibelius Symphony.

Owing to insufficiency of rehearsal—as Herr Schnabel has stated in a letter to the Press—the Mozart Concerto was not satisfactory as a whole. But where the pianist alone was concerned one received the impression, as always with him, of an absolute rightness in choice of pace and in proportionment of the smaller temporal relations. No other pianist has such unerring judgment of the right movement and poise of the music he plays, and he brings to it a technical control perfectly adjusted to the finest shades of expression. The Concerto itself is one of the most lucid of Mozartean jewels; an Eglantine, a "loveliest village of the plain" as against the background, stark forest and steppe, of Sibelius. Mr. Cameron deserves exact credit for laying all the material of the Fourth Symphony before us in the manifest impartiality of a north light. We had to create our own interplay of sun and shadow. But without this benison of atmosphere I think one reaches no full understanding of the work. Those isolated phrases, those patternless tracts of sound breaking at the edge into sudden foliage, these are not really black and white upon a neutral ground. They have, surely, an inward-burning intensity of colour that should have been made obvious to the attuned listener by an interpretative mind closer to the calibre of the composer's. Though it was not the first performance we still see the Symphony "as in a glass, darkly"; we cannot know it face to face (no more than "Egdon Heath") without other hearings, presentations from a different angle. But even in an unfamiliar tongue we perceived that it spake of great things and with the manner of a Master.

THE B.B.C. SYMPHONY CONCERT.

The programme at Queen's Hall on Friday night was divided between Brahms and Tchaikovsky — the Academic Festival Overture and the Violin Concerto of the first-named and the Fifth Symphony of the latter. Sir Landon Ronald is an experienced, level-headed conductor who can be depended upon to give sound, authentic readings of the music entrusted to him. The Overture was neatly and effectively handled, though sections of the orchestra were not quite up to their usual admirable form. Having played themselves in, however, with the Overture, they were ready to do themselves justice in the rest of the programme and the strings took full advantage of Tchaikovsky's grateful writing for the family. M. Joseph Szigeti's technique is of a very polished perfection, his double-stopping as assured as the simplest single. The Brahms Concerto calls for just such assurance that the listener may be freed from all consideration as to *how* things are done and enabled to realise the scheme of the work and to enjoy a completely clear, adequate and dignified interpretation of the composer's intention.

GERALD COOPER CHAMBER CONCERTS.

The Hungarian String Quartet (Messrs. E. Waldbauer, T. Orzagh, J. de Temesvary and E. de Kerpely) is no stranger to London, and we were assured of authoritative readings from these players. This assurance is peculiarly necessary when ultra-modern, experimental music such as M. Bela Bartók's Fourth String Quartet is in question, that we may not impute to the immediate performance vagaries of technical expression (such as the Bartók *pizzicato*) for which the composer is alone responsible. M. Bartók has written this quartet in his national tongue. It is by no means couched in the universal language of music. It is a speech of harsh gutturals and hissing sibilants, with which the strings seem warped unhappily from their proper nature. There is abundance of invention and of a perverse cleverness in his score, but nothing that gives the authentic thrill of inspiration. Now and again one was stirred to hope, as at the opening of the *Non troppo lento*, but was invariably disappointed. There was much to interest the composer-craftsman; but more to pain the simple musician. Bartók was neighboured by Haydn's Quartet in D (Op. 76, No. 5) and Beethoven's beautiful Third Rasoumofsky. The *ensemble* of the players was all that could be desired; it was particularly admirable in its firm grip on the rhythm of the final Beethoven *Allegro Molto*. The same group will be heard on 28th inst. in the first string quartet composed by Herr Artur Schnabel, the great pianist. Much anticipatory interest is felt in this work.

ISABEL GRAY.

No one could complain of lack of variety in the drawing up of Miss Isabel Gray's pianoforte programme at Wigmore Hall on Saturday afternoon. The composers represented were Bach, Brahms, Schumann, Liszt, Kodaly and Rachmaninoff. She is the possessor of a refined and charming touch, light in *staccato* and of good quality in *cantabile* passages. She displayed admirable fluency in Liszt's Study in F minor and appropriate feeling in Schumann's "*Papillons*" and the Brahms *Capricci*. The Bach-Liszt Organ Fantasia and Fugue in G minor betrayed some feminine weakness in technical and mental grip: but Miss Gray excels in the more delicate points of pianism and is admirably accurate in her readings.

A BACH AND BRAHMS RECITAL.

Miss Sylvia York Bowen and Mr. York Bowen are well known in the musical world, respectively, as vocalist and pianist, and there is no question as to the soundness of their attainments in their chosen branches of executive music. Miss Bowen sang some dozen Brahms *Lieder*, some familiar, some less so, with impeccable intonation and phrasing and good judgment with regard to contrasts of mood. Mr. York Bowen played first a Bach group—the D minor Toccata and three Preludes and Fugues, including an organ composition arranged for piano by Szántó. Whilst his technique was invariably equal to all demands, one did not feel that Bach was his composer. Not to all does Bach reveal himself. He played, later, Brahms' Sonata in F minor with resounding tonal effect. But Mr. York Bowen has seemed more congenially employed in the interpretation of modern work—his own, or that of contemporary pianists.

SPENCER DYKE STRING QUARTET.

This Quartet gave one of its few but thoroughly worth-while performances in Wigmore Hall on Wednesday evening. The works chosen were Mozart in F (K. 590), Beethoven in C (the third Rasumofsky) and the Debussy in G minor. We heard a specially admirable rendering of the Beethoven. Not a point was missed that served to elucidate meaning, the well-judged *tempi*, the larger punctuation of the *Andante, con moto quasi Allegretto* as well as the smaller details of phrasing, and the neatness of the finale were worthy of the warmest commendation. The Mozart too (an interesting quartet with some un-Mozartean qualities), bespoke early the intimate nature of the *ensemble*. The French work, though the *Andantino, doucement expressif* was kept very true to title and was in its way a most effective bit of executancy, was not so convincing a reading as a whole—not *Debussyte* in sharpness of point. Nevertheless, it was charmingly presented in many respects, and the large audience was warmly appreciative.

FORTHCOMING CONCERTS AND RECITALS.

TO-DAY.—Queen's Hall: 8, B.B.C. Symphony Concert, conducted by Basil Cameron, soloists, Moiseiwitsch and Lauri Kennedy. Wigmore: 8.30 Wednesday Evening Chamber Concert.

Thursday, 23rd.—Wigmore: 8.15. Michael Zacharewitsch, violinist. Æolian: 8.15, Alexander Brachocki, pianist.

Friday, 24th.—Conway Hall: 8, Guild of Singers and Players, Free Chamber Concert. Queen's Hall: 8.15, Hamilton Harty Symphony Concert.

Saturday, 15th.—Queen's Hall: 3. Kubelik. Wigmore: 3, Moiseiwitsch. Grotrian: 3, Orrea Pernel, violinist. Kathleen Long, pianist.

Monday, 27th.—Kingsway Hall: 8 Amateur Orchestra of London. Wigmore: 8.30 May Harrison, violinist

Tuesday, 28th.—Æolian: 8.30. Gerald Cooper Chamber Concert. Wigmore: 8.30, Fay Ferguson, pianist.

THE CHESTERIAN.

The current issue presents, as usual, a literary bouquet of varied tints. The odd thing about this little journal is, that, though in aim and, for the most part, practice it is sectarianly musical, penetrating indeed, to the very marrow of modern and esoteric musicality, there is, nevertheless, something in every number that the non-specialised man of culture can read with ease and interest. Take, for instance, the first article in this number. Thérèse Lavauden tells us that Fantin Latour, soberest of portrait and flower painters, had also an obsession for the translation of music by lithography. Is it possible? Was it advisable? Here is challenge to painters, lithographers, musicians psychologists and all dealers in spiritual images and symbols. Mme. Lavauden herself has not said anything convincingly illuminative; she has gone one better, however, in starting people of differing prepossessions to think it out for themselves. Charles Van Den Borren does his part in "Discovering Philippe de Monte." He is not an entirely disinterested showman, we gather; for semi-submerged in the mass of the article glimmers a suggestion that donations towards the continuance of the work would not be refused. "Queen Elizabeth, the cardinal-archbishop, the city of Malines, and a group of benefactors, principally of Antwerp and of Malines, have shown their interest in the work undertaken by their generous help, and thus the prospect of bringing out Monte's religious works . . . has passed from the domain of the utopian to that of the real." D. E. Pike writes on "Opera as History." It is not a point of view that seems to occur naturally. However, those to whom dates are nice fat facts will rejoice in it. Herbert Antcliffe makes comparison of "Real and False Orientalism." What he states is for the most part true and interesting, but the proof-reader seems to have nodded over lines 7-9 of page 81, and one feels, elsewhere, that some opinions might have been more happily expressed. Mr. Eugene Goossens is to be congratulated on the tense and swift quality of his English in a Letter defining Melody reprinted, by permission, from the American *Musical Courier*. Mr. L. Dunton Green contributes the London Letter, and a newcomer to the *Chesterian*, Mr. Ralph Hill, reviews New Music. Mr. John Porte performs the same service for gramophone records.

LETTY LITTLEWOOD'S PUPILS.

Pupils of the well-known Wimbledon dance-teacher, Miss Letty Littlewood, presented a capital display on the occasion of a delightful children's party given by Mrs. Thursby-Pelham, at the Welcome Hall, Wimbledon, on Thursday last, attended by some two hundred guests. The performers, numbering about a score, ranged from tiny tots of little more than three, such as Clare Walters and Moya McGinn, whose duet was hugely enjoyed, up to children of about twelve, all the performers giving evidence of careful and sympathetic training Of outstanding charm were the cleverly danced "Tarantelle" of Ruth Walters, the "Echo" of Doreen Littlewood, the "Peter Pan" of Ann Bennett, "The Shell" of June Barge, and the lovely concerted "Blue Danube" valse, danced by all the company, headed by Marshall and Lola Thursby-Pelham, two astonishingly clever children whose duet, "Gotta Feeling for You" and their impersonations of Vesta Tilley, Harry Lauder and other leading artistes were enthusiastically applauded. The special performance given by these two "Wonder Children" at the Pavilion is too recent to need recalling, but they again added to their laurels last week by giving, on the Friday at St. Mark's Hall, Wimbledon, an entire revue, unaided, in support of the Gap-road Hostel for Homeless Girls, in the course of which they included impersonations of Al Jolson, Max Rivers and others, as well as national scenes with appropriate accents, songs and dances.

The Rev. Prebendary G. Ruck, the Rector of Bathwick Parish Church, Bath, and the local Chaplain of the Actors' Union, entertained to tea last week, Jack (Elsie Bristowe) and Jill (Nellie George) and Pat West's Twelve Little Sunbeams. The youngsters had a royal time, and the reverend gentleman's hospitality was much appreciated.

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Theatrical Gossip

Actors' Benevolent Fund.

Actors' Saturday falls this year on January 25, and the Actors' Benevolent Fund issues an appeal for contributions to the collection which is being made for the benefit of those in the dramatic profession who are in need of assistance. During the past year, £7,141 have been paid in relief. Contributions can be handed to the collectors at the various theatres.

A.B.F. Dinner Postponed.

The date of the thirty-fourth annual dinner of the Actors' Benevolent Fund, given in our last issue as February 23rd, has been postponed. The new arrangement will be announced later.

The Globe and Queen's Theatres.

At the termination of the run of "The Apple Cart" at the Queen's Theatre, and of "Canaries Sometimes Sing" at the Globe Theatre, these theatres will be operated by Maurice Browne, Ltd. It is good to know that the theatres have been acquired by the producers of that remarkable play, "Journey's End."

The Ambassadors.

This Wednesday evening, Reanco will present, at the Ambassadors, a new comedy by H. M. Harwood, entitled "The Man in Possession." The cast comprises Alix Frizell, Paul Gill, Walter Piers, Raymond Massey, Isabel Jeans, Ivo Dawson, Robert Mawdesley and Anne Codrington. The programme also includes "In the Zone," by Eugene O'Neill, the principal parts in which will be played by Raymond Massey, Philip Carlton, Stafford Hilliard, Tom Reynolds and Chas. Farrell. The scene is down below in the fo'c'sle of a windjammer in the war-zone. In a few weeks a play by Joan Temple, entitled "Charles and Mary," based on the life of Charles Lamb, will be produced.

"The Apple Cart's" Success.

Irrespective of all negotiations, sales or changes, "The Apple Cart" appears to be firmly set at the Queen's Theatre. Just before Christmas the play started its tour with five weeks at Birmingham, where it has been filling the Repertory Theatre to capacity at every performance. In a few days' time it reaches its 150th performance at the Queen's. Whether or no G.B.S. writes another new play for the occasion, "The Apple Cart" will figure again at the second Malvern Festival next August.

The New Theatre.

The announcement made in a contemporary that Mr. Edgar Wallace's new play, "On the Spot," will be presented at the New Theatre is quite unauthorised. There have been tentative negotiations for Mr. Wallace's play to succeed "Symphony In Two Flats" when Mr. Ivor Novello has to leave town in the middle of March for a long arranged provincial tour, but Mr. Wallace's ability to present the play at the New or elsewhere at that time depends upon his being able to secure the services of a leading actor who is still playing in a successful comedy. Obviously it may be impossible for the New Theatre management to wait long enough for a solution of Mr. Wallace's difficulty.

On top of this disclaimer comes another regarding the announcement that Mr. Charles Laughton has been engaged for a new play in March must be regarded as premature. Mr. Laughton is under contract to Mr. Archibald de Bear for the run of "French Leave" at the Vaudeville Theatre. There is every indication of a long run for "French Leave," and it is, therefore, unlikely that Mr. Laughton will be available in March for the new play by Mr. Edgar Wallace, who authorises this disclaimer.

"The Fiddler Play'd It Wrong."

Beatrice Wilson will produce Edward Percy's new drama, "The Fiddler Play'd It Wrong," which the Repertory Players will present at the Strand on February 2. Fay Compton's son, Anthony Pellissier, has an important part, and others will be played by Henry Hewitt, H. G. Stoker, Buena Bent, Marion Fawcett, Patrick Curwen, Enid Morgan, Louise Hampton and Alison Leggatt.

New Theatre, Cardiff.

A change in the policy of the New Theatre, Cardiff, has been announced. Since the failure to run the house as a variety hall, straight plays have been put on with varying success. Now it is proposed to establish a permanent repertory company, headed by Mr. Murray Carrington, who always commands a following in Cardiff. Two or three other leading actors will assist Mr. Carrington. The extent of the ambitions of those associated with the scheme may be judged by the fact that it is proposed to work in conjunction with Birmingham and Liverpool; further, informal evening debates will probably be held on Sunday evenings and lectures given on matters appertaining to the theatre. At these debates light refreshments will be served, and later on it is hoped to run subscription dances.

The twenty-first anniversary of the theatre falls due in April, when Mr. S. A. Goodson, a fine actor who was leading man to the late Sir Herbert Tree when the latter opened the New Theatre, will be amongst those appearing in the cast. An interesting experiment in connection with the scheme is that the theatre will only open five nights in the week, Mondays being reserved for rehearsals, and possibly local amateur performances.

"The White Assegai."

Tuesday sees the first night of "The White Assegai," the African play by Allan King, at the Playhouse. The curtain will rise at 8.15, and on subsequent nights at 8.30. The cast is headed by Godfrey Tearle, Ernest Thesiger and Minnie Blagden, whilst six members of the company take the parts that they filled in the original production at the Birmingham Repertory Theatre last February.

"Michael and Mary."

Rehearsals have begun of Mr. A. A. Milne's new play, "Michael and Mary," which Mr. Gilbert Miller will present in association with Mr. Charles Hopkins at the St. James's early next month. Miss Edna Best and Mr. Herbert Marshall will have the leading rôles. Mr. Hopkins, at whose theatre in New York the play is now running, has arrived in London to produce it at the St. James's. The action takes place in London during the early days of the twentieth century.

Tom Walls' Return.

In order to take a rest to prepare for the task of rehearsing and producing the new play for the Aldwych, due there on February 18th, Tom Walls has taken a short holiday which he spent hunting with the Pytchley. He returned to the cast of "A Cup of Kindness" on Saturday, and will remain in it for the rest of the run.

The Players' Theatre.

"The Best of Both Worlds," a play in three acts by Monica Ewer, will be produced at the Players' Theatre on Friday. The cast consists of Dorita Curtis Hayward, Max Adrian, Frederick Cooper, Don Gemmel, Arthur Brander, Harold Clayton, Algernon Mills, Betty Estelle, Naomi Jacob and Doreen Harter. The play will be produced by Terence O'Brien.

"The Private Secretary" Itinerary.

"The Private Secretary" will continue to be played twice daily at the Criterion Theatre until Saturday next. The play will then go on another lengthy suburban and provincial tour, opening on the following Monday, January 27th, at the Alexandra Theatre, Stoke Newington, with Charles Walenn, Fewlass Llewellyn and all the London Company and production.

Leicester Drama Society.

A neat little booklet with quaint illustrations describing the various officials of a theatre is issued by the Leicester Drama Society, who have taken a lease of the Little Theatre and will open a season there with a production of "Hassan," on Monday. Other plays scheduled for production are "The Circle," "The Skin Game," "The Knight of the Burning Pestle" and "Outward Bound," by Sutton Vane.

Actors' Chapel.

On Sunday, January 26, at 2.30 p.m., Sir John Bickerstaffe, J.P., will unveil a stained-glass window, given by Mrs. Huddlestone and Mrs. John Tiller, in memory of their husbands, John R. Huddlestone and John Tiller. The Lord Bishop of Blackburn will dedicate the window and give an address.

Sterndale Bennett Scholarship.

The competition for the Sterndale Bennett Scholarship at the Royal Royal Academy of Music will take place on or about Friday, May 2, the last day for receiving entries being April 14th. The scholarship, which was founded in 1872, as a testimonial to William Sterndale Bennett, Kt., M.A., Mus.D., and Principal of the Academy from 1866 to 1875, is open for competition in any branch of music, biennially by male candidates, who must be British-born subjects, between the ages of fourteen and twenty-one years on the date of the competition. The successful candidate is entitled to musical education at the Royal Academy of Music subject to the payment of £3 17s. 4d. per term.

"The Double Man."

The authors of "The Double Man," which is to be presented, for the first time on any stage, by Beresford Gregory at the Opera House, Blackpool, on Monday, with Olive Sloane and Randolph McLeod in the leading parts, are both on the Savoy Hill staff of the B.B.C. Mr. Val Gielgud is productions director, and Mr. Eric Maschwitz the Editor of "The Radio Times." To the authors' personal acquaintance with London's Chinatown is due the realism of the Limehouse scenes in "The Double Man." Much that is exotic and sensational has been written about Limehouse. "The Double Man" tells the truth—though naturally the thrilling events concerning the Blue Dragon Restaurant and the Arctic Cold Storage warehouse do not happen every day—not even off the West India Dock-road.

The "Double Man" of the play is a shipping magnate who, in order to kill the drug traffic, pretends himself to be a dealer in "dope." His ingenious strategy brings tragic consequences, for the drugs which he allows to pass as part of his scheme reach his own fiancée. On the day of his engagement he discovers Lady Violet Shand to be the victim of "dope." The cast includes Mr. Malcolm Tearle, Mr. J. S. Carre, Mr. Beresford Gregory, Mr. Edgar T. Hayes and Miss Winifred Griffiths.

Hippodrome Anniversaries.

This evening, the Hippodrome celebrates its thirtieth anniversary, and to-day is also the 450th performance of "Mr. Cinders," which is one of the most successful musical comedies ever staged at the theatre.

Oxford Hilary Term Attractions.

Instead of the usual "Fixture Card" a very interesting and pleasing departure has been made by the enterprising Managing Director, Mr. S. C. Dorrill, of the New Theatre, this term. The programme of bookings is now issued in the form of a brochure, entitled "The 'New' Pictorial," which gives a full account of the plays to be presented, together with a brief history of the artistes appearing in them. The plays booked include "Virtue For Sale," with Fay Compton, "The Calendar," "The Rose and the Ring," the Oxford University Dramatic Society with "Macbeth," Zena Dare and George Tully in "The First Mrs. Fraser," Peggy O'Neil and C. Aubrey Smith in "The Bachelor Father," and "Love Lies." The term's programme ends with a visit of Jack Hylton and his band.

An S.O.S.

Mr. H. Frankel, of 47, Buxton-street, E.1. (Telephone Bishopsgate 8263), has appealed to "The Era" to assist him to trace Mr. Harry R. Benson, stage manager, whose mother, Mrs. Leah Reingold, is lying seriously ill in the London Jewish Hospital, Stepney. Mr. Benson was last heard of in 1923 in Llandudno.

Arts Theatre Club.

This (Wednesday) evening the Arts Theatre Club presents "Nine Till Six," a play in three acts, by Aimée and Philip Stuart. The cast comprise Audrey Cameron, Petra Charpentier, Frances Clare, Marjory Clarke, Gwendolyn Hammond, Kay Hammond, Louise Hampton, Molly Johnson, Alison Leggatt, Mary Lincoln, Molly Lumley, Frances Ruttledge, Christine Silver, Merle Tottenham, Janet Wheeler, Sunday Wilshin. The action takes place on the premises of a West End dressmaking establishment and the audience will be introduced to the point of view of the saleswomen, mannequins and apprentices on the one side and their employers on the other. The play will be produced by Auriol Lee.

"THE ERA," 90 YEARS AGO.

GREEN-ROOM GOSSIP.

The new tragedy, called "Mary Stuart," now in rehearsal at Drury-lane Theatre, is to be brought out on Wednesday next, the 22nd instant. The principal characters, *Ruthven, David Rizzio, Queen Mary, and Catherine Ruthven*, are to be performed by Mr. Macready, Mr. Elton, Mrs. Warner, and Miss Montague.

The following is a list of fashionable visitors to Covent Garden Theatre during the week:—His Royal Highness the Duke of Cambridge and Duchess of Cambridge (twice), Baron Kneesbeck, Lord F. Beauclerk, Lord Dorchester, Prince George of Cambridge, Princess of Cambridge, Prince Henry of Saxe Weimar, Lord W. Russell, Lord J. Russell, Lord W. Paget, Hon. Paul Methuen, Marquess de Bellini, Ball Hughes, Esq., Massey Stanley, Esq., Lord Adolphus Fitzclarence, Lady Cowley, and Montague Gore, Esq.

There is some idea of opening her Majesty's theatre so early as the third week in February. In case this is carried into effect, the inimitable Grisi, Mario, and F. Lablache will be here for the opening. A young lady from Italy will also make her first appearance. M. Laporte has not yet arrived, but is daily expected.

The taste for Music in England is still rapidly increasing, and concerts are in preparation for the ensuing season which will render it one of hitherto unequalled brilliancy. Several foreign artists of splendid talents are coming from the Continent. Mademoiselle de Varny, Prima Donna, at the Academie Royale de Musique, Paris, has already arrived, and is now singing at some of the nobility's concerts, at Brighton, where she has met a most enthusiastic reception. Mademoiselle de Varny has hitherto sang principally at Brussels, where she first gained her high reputation. She has had the honour to sing several times at the court of the King of the Belgians. Her voice, which is a soprano of the highest order, is at the same time energetic and flowing. She was last engaged at the Grand Opera, Paris, and appeared with the greatest success, in the operas "Robert le Diable," "La Juive," "Guido et Geneva," etc. From the accounts which have reached us we anticipate Mademoiselle de Varny will find the same brilliant reception on her appearance in London which she has met with on the Continent.

Reprinted from "THE ERA," January 19, 1840.

"JULIUS CÆSAR."

AT THE OLD VIC.

Played moderately well the oration scene in "Julius Cæsar" rouses the enthusiasm of an audience as certainly as anything in Shakespeare. Acted as finely as it was on Monday night the effect on the crowded house at the Old Vic was electric. Mr. John Gielgud's Mark Antony was magnificent, and this young actor seems to improve with every performance. Mr. Harcourt Williams' production helped him, for the crowd was splendidly managed; a great howling mass of vituperation, at the opening of the speech to be worked on and reduced to tears and finally to rebellion, Mr. Gielgud had dignity in speech and movement and he introduced no theatrical effects of his own into the lines.

Mr. Harcourt Williams stepped at short notice into the part of Brutus, owing to the illness of Mr. Gyles Isham. Cassius was excellently taken by Mr. Donald Wolfit, and Miss Adele Dixon (as Calpurnia), and Miss Martita Hunt (as Portia), made the most of their limited opportunities. It would have been a glorious production of "Julius Cæsar" if all the members of the company spoke as well as Mr. Gielgud and Miss Hunt.

"Julius Cæsar" is a popular play and the revival was received with great enthusiasm on Monday.

"THE PHILANDERER."

AT THE COURT.

G. B. Shaw's Play, revived at the Court Theatre by the Macdona Players on Monday, January 20, 1930.

Leonard Charteris	S. Esme Percy
Grace Tranfield	Margaret Macdona
Julia Craven	Rosalinde Fuller
Joseph Cuthbertson	Frank Darch
Col. Craven	Wilfrid Lawson
Page	Courtney Hume
Dr. Paramore	George E. Bancroft
Sylvia	Margot Drake
Producer	S. Esme Percy

This slight play, interesting for its foreshadowing of later and more important works of Mr. Shaw, was given by the Macdona Players in a way which brought out all its salient points and humour. It is interesting to pay a visit to the Court Theatre to see the way the different members of the company tackle their various rôles week by week.

Mr. Esmé Percy was remarkably controlled as Leonard Charteris; his one concession to his usual flamboyant decorativeness being a bright green shirt which he wore with much effect in Acts III. and IV. Mr. Wilfrid Lawson's old men are creations of genius and one looks forward to seeing him in new studies. He is delightful as Colonel Craven in the present play; his inarticulate and at the same time very expressive throat noises being most effective. Miss Margaret Macdona is the picture of gentle, dignified womanhood as Grace Tranfield; and Miss Margot Drake, as Sylvia, attempts to prove that the New Woman of the 'nineties was a curiosity undreamed of in the most advanced circles of to-day. Mr. George E. Bancroft battled with his own natural youthfulness with a fair amount of success, and Mr. Frank Darch was moderately successful as Cuthbertson. Miss Rosalinde Fuller literally threw herself into the part of Julia Craven with her accustomed vigour and air of enjoying herself.

"THE MANNOCH FAMILY."

R.A.D.A. PRODUCTION.

A Comedy in Three Acts, by Murray McClymont, presented by the R.A.D.A. Players on Sunday, January 19, 1930.

Ailsa Stroan	Barbara Wilcox
Peter Mannoch	Clive Morton
Mattha Stroan	Osmund Willson
Mrs. Clinton Mannoch	Norah Balfour
Miss Ruby Mannoch	Brenda Harvey
Bee Mannoch	Margaretta Scott
Maggie	Celia Clement
Katherine	Audrey Cameron
Producer	Norman Page

There is much that is promising in this play. The author has considerable knowledge of the mechanics of play-writing. He can tell a story through the mouths of people on the stage; he is skilful in bringing his characters on, and sending them off again, as soon as he has finished with them and it is inconvenient for them to remain; and he can contrive effective situations. But the people he has created here are too much the slaves of his own ideas. He endeavours to show us a household in which youth is sacrificed to parental misunderstanding and obstinacy. But we cannot take very seriously the state of affairs in the Mannoch family; for the author, allowing his own prejudices to run away with him, presents, in Mrs. Mannoch, a caricature rather than a mother; while the Mannoch children, for whom presumably an attempt is made to enlist our sympathy, end by being perfect young monsters of rudeness, selfishness and tiresomeness. The story, too, does not help reality. It deals with drunkenness and furtive sex-relationships in a country district, and is faintly reminiscent of the early Ibsen. One more quarrel with the playwright: he should try to avoid ending every other line in his play with a proper name

Miss Margaretta Scott, as young Miss Mannoch, showed a ruthless directness which was admirable, and fortunately did not try to win any love for a character who wouldn't have known what to do with it if she'd got it. Mr. Clive Morton, as the brother, played with less intensity, and there were welcome flashes of humour in his performance. Mr. Osmund Willson was suitably sinister as a drunken chicken farmer; and Miss Barbara Wilcox, as his ill-used daughter, was pathetic and charming, but inclined to drag her lines. Miss Norah Balfour played Mrs. Mannoch with a dignity and sincerity which the woman's incredibly stupid behaviour hardly warranted, and Miss Brenda Harvey gave a bright little study of a broad-minded spinster as Aunt Ruby. Miss Celia Clement and Miss Audrey Cameron were diversely entertaining as two maidservants.

FROM THE PROVINCES.

FROM OUR OWN CORRESPONDENTS.

BIRMINGHAM.

It has come as a surprise that the Julian Wylie pantomime, "Goldilocks and the Three Bears," is to have a shortened run here. It was announced a few days ago that it will terminate at the Royal Theatre at the end of the month instead of running till mid-February. The pantomime has been quite a success, and has played to big houses. More than most pantomimes, its distinguishing feature is its entertaining dialogue. It goes to make room for the new musical comedy, "Here Comes The Bride," produced by the same talented personality, before it finds a London home. It is to have a fine cast in Mr. Clifford Mollison, Mr. Edmund Gwen, Mr. Richard Dolman, Miss Jean Colin and such well-known artistes as Albert Brouett, Pip Powell and Eddie Jay, Vera Bryer and Maria Minetti. Messrs. R. P. Weston and Bert Lee are responsible for the adaptation of the book, and the music is by Arthur Schwartz, a young American who began life as a barrister.

Mr. John Drinkwater, the dramatist, has, like Sir Barry Jackson, been busy in this neighbourhood of late in meeting old friends. At Wolverhampton recently he gave his presidential address to the Literary and Scientific Society there. Of more interest still is the fact that the dramatist recited a day old poem which he had dedicated to his five months old daughter, entitled "Penelope's Trees." He does not think the artist, when creating a work of art, is prompted by an intention to benefit mankind. It was a matter of the interpretation and expression of the gift of understanding and insight. Thus the artist was not a conscious benefactor in the first instance, and if he considered what the public or his critics thought of his work and allowed them to influence it against his own judgment, then his work suffered. For many years, Mr. John Drinkwater was an insurance inspector—it is a coincidence that Mr. R. C. Sherriff, author of "Journey's End," is also in an insurance office—in Birmingham, and visited all the midland towns on duty bent. Edgar Wallace, Ian Hay, Justin McCarthy and Sir Gilbert Parker are among his predecessors as President of the Wolverhampton Society.

Gaston, the man with the radio mind who discovered his occult powers when wounded in the War, demonstated his powers of telepathy when in Birmingham to critical audiences, other than at the halls. First he held an afternoon affair, at which Press men and public men and doctors were present. Gaston's performance was voted amazing. But later, at Villa Park, he drove a car blindfold among players and spectators on the ground, and turned round within a few feet of the end rails. It was noticed that, while driving, Gaston had his left hand outstretched like an aerial. His wife stood some distance away and conveyed directions to her receptive husband, uoʍoɹ ɐ ǝuoɥd ʇnd ɹo ɥsnd ʇnd word. When the drive finished, Gaston's head drooped and his frame shook by nervous reaction. Helped out of the car, the bandages over his eyes were removed, and he at once recovered. Gaston certainly did not lack in justifiable publicity, and large audiences at the Empire applauded his mysterious powers loud and long.

Mr. Archie Pitt, whose revues are invariably well done, allows Birmingham to see "The Show's The Thing" again, this time at the Empire. It was seen at the Royal a few months back, when Miss Gracie Fields was principal. This week the first touring company presents what is acknowledged to be a sparkling entertainment. At the Hippodrome, an attraction is "Fritchie," the unreliable janitor, while Flotsam and Jetsam, always popular, come back after a long absence. Another artist not very often seen here is Billy Bennett, who is guaranteed to cause roars of laughter every few seconds.

A play which was awarded first place in the Municipal Players' competition by Mr. William G. Fay (late of the Dublin Abbey Theatre), was produced at the Midland Institute on Friday by these theatricals. It is by Mr. Norman H. Leaker, and deals with a war atmosphere in a middle-class family. The author works up to a climax, but adopts a fatalistic attitude in the end. Several performers got well inside their parts, notably Mr. H. M. Vanderfelt, Mr. Arthur Cartwright, Miss Bertha Thomson, Miss Ann Blake and Mr. S. G. Hawes.

LIVERPOOL.

Although tremendous success has followed "Toad of Toad-Hall" at the Playhouse, it must be withdrawn to-night (Wednesday) to allow for the presentation of Mr. S. N. Behrman's comedy, "The Second Man." The Christmas attraction could have gone on easily for another month. Played to crowded houses, afternoon and evening, it has proved one of the best financial ventures the Repertory Theatre has ever had, and Mr. A. A. Milne, the author, and all concerned in the beautiful production, are to be congratulated on the result. "The Second Man" has but four characters, which will be played by Mr. Alan Webb, Mr. Wyndham Goldie, Miss Marjorie Fielding and Miss Catherine Lacey. A curtain raiser will be "Billy's Wife," by Miss Elizabeth Southwart, a Yorkshire dramatist.

"La Vie Parisienne," as anticipated, had a most successful Christmas season at the Royal Court. The stage this week is occupied by "The Middle Watch," a big London success. In the excellent cast are William Daunt, Arthur Glenville, Charlton Morton, Archie Selwyn, Enid Cracknell, Marjorie Corbett, Betty Harlson-Lowe, Muriel Johnston, Madge Burbage, Ann Rivers, Hubert Cross, George F. Fearon, Phil Holland and John Hooker.

The last three weeks are announced of the "Aladdin" pantomime at the Empire. It has proved immensely successful.

Prominent in the Shakespeare bill are the Three Happy Boys, with Girvan Dundas, who provide an acceptable entertainment; Bobby Wright and Marion, comedy duo; and Terry Wilson, comedian. Olsen's sea lions show remarkable training, and turns are also given by Bruce Macloud, ventriloquist, Jack Patterson, comedy juggler; Maude Courtney and Mr. "C," comedy duo, and the St. Morits Skaters.

Layton and Johnstone are the big draw at the Royal Hippodrome, a second prominent turn being that given by Mona Grey, the vari-voiced entertainer. In the rest of the bill are Clay Keyes; Norman Carroll, monologuist; Tom Fagan, conjuror; Daisy and Nita Dalton, musical comedy girls; McLaughlin Sisters, comediennes; and Renette Brothers, acrobats.

"Robinson Crusoe" pantomime is being presented by the Sphere Productions at Broadhead's Pavilion, among the company being Percy Johnson, chief comedian; Tom Gott; Emmie King; Bendon Singers; Mona Warwick; Astoria Girls; Parry Rikard and the Brothers Leopold.

The Rotunda is presenting Gar Kiddie's "Little Bo Peep" pantomime.

Variety continues to do well at the Lyric, where this week appear John Henry and Gladys Horridge in "A Knight of the Garter"; Four Gibsons, entertainers; Mark Rivers, vocal comedian; Phil and Delphia, dancers; Wheeler and Wilson, comedy duo; Pariso, the French clown, and Lady, in Potpourri; James Pringle and Edie Alma, comedy turn; and Camille Gillard, tenor.

At the Winter Gardens, Waterloo, a road show is given by the Seven Musical Seymours; Wullie Durkin, Eddy Buick, Wallau and partner, Fred Decuna, Regan and Betty and the Peerless Dawsons.

GLASGOW.

After a month of "The New Moon," the Alhambra is now showing "Silver Wings," which was the Christmas attraction at Edinburgh. This play was seen at the Alhambra some years ago under the name of "The Broken Wing," and has now been turned into a musical play. The cast is a specially strong one, including as it does Harry Welchman, the ideal lover of musical comedy; Desirée Ellinger, always a popular favourite here, and John Kirby, who radiates humour and geniality at every pore. Then there are Dennis Hoey, Eric Roland, Diana Maxwell, Tessa Deane and Arthur Finn. And as if that plethora of talent were not enough, the management has induced Lupino Lane to come all the way from Hollywood, to join the cast at Glasgow. The stage effects, including an aeroplane crash, are wonderful.

"Here Comes the Bride" has proved such a success at the King's that it has been retained for one more week before going to London. The charm of Jean Colin and Vera Bryer, as two of the brides, and the volatile acting of Maria Manetti as the Spanish bride, have ensured the success of the play, and the effervescent humour of Edmund Gwenn as an irascible father, is a scream. Clifford Mollison, as the hard-up but otherwise suitable bridegroom is extremely good, and the jealous Spaniard of Pip Powell is a veritable triumph of character acting.

The pantomimes are all doing great business. "The Sleeping Beauty," at the Royal, thanks to Tommy Lorne, Alma Barnes and Babs Valerie; and "Jingling Geordie," at the Princess's, with George West, John F. Traynor, Victoria Carmen, Molly Milne and the Sisters Thomson prove a strong team.

Excellent variety shows are on at the Empire, Pavilion, New Metropole, and at Olympia pictures and variety and judiciously intermingled.

New Resident Manager.

Cecil de Lee has been appointed resident manager at Glasgow Empire, and entered upon his duties two weeks ago. After an extensive knowledge of touring conditions in India and the Far East, he has lately been piloting the initial tours of "Journey's End" round the provinces.

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NEXT WEEK'S CALLS.

MONDAY, JANUARY 27, 1930.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BILL MATTER FOR FEB. 17, 1930, NOW DUE.

ADAMS' AGENCY DIRECTION.

GRANTHAM THEATRE ROYAL.—"Lucky Pirate" Company.
HULL ALEXANDRA THEATRE.—"Barbed Wire" Company.
WOKING GRAND THEATRE.—Company as booked.

BERNSTEIN THEATRES, LTD.

EAST HAM KINEMA (reh. 12.30).—Mon., Geddes Bros., Scott and Speed, Jones and Thomas. Thurs., George Hurd, Johnnie Walker and his Mascot, Baird and Thompson.
WEST HAM KINEMA (reh. 12.30).—Mon., George Crowther, Johnnie Walker and his Mascot, Baird and Thompson. Thurs., Geddes Bros, Scott and Speed, George Wolfowsky and Nadia, and Corps de Ballet.

BOSTOCK TOUR.

BLANTYRE PICTURE HOUSE (reh. 5.30).—Mon., Ruth Jones. Thurs., Jeavon and Partner.
COLCHESTER PLAYHOUSE (reh. 11.30).—Speed Productions present "Full Speed."
HAMILTON HIPPODROME (reh. 1).—Company as booked.
IPSWICH HIPPODROME (reh. 11.30).—Tom Arnold presents "Clowns in Clover."
NORWICH HIPPODROME (reh. 2).—Wal Langtry presents "The Red Lamp."
PAISLEY THEATRE (reh. 12).—Macdonald and Young present "Rose Marie."
PAISLEY RINK PALACE.—Mon. (reh. 12), Jeavon and Partner, The Hogarths. Thurs. (reh. 6.15), Five Universals, Ruth Jones, Walker and Williams.

BROADHEAD CIRCUIT.

ASHTON-UNDER-LYNE EMPIRE HIPPODROME.—Arthur White presents "Pontoon's Farewell" Revue.
ASHTON - UNDER - LYNE PAVILION THEATRE.—Mon., Tues., Wed., Ronald and Kinniburgh, Odette; Pictures. Thurs., Fri., Sat., Chester's Dogs, Rolle and Peggy; Pictures.
BURY HIPPODROME. — James Hart Players present "The House of the Red Lantern."
ECCLES CROWN THEATRE.—Mrs. F. G. Kimberley presents "Dick Whittington" Pantomime.
LIVERPOOL PAVILION THEATRE.—A. E. Smith presents "Cinderella" Pantomime.
MANCHESTER HULME HIPPODROME.—Johnson Clark, Five Resua Girls, Harry Taft, Harry Wulson, Frances Gerrard, Jack Grieve, Daly Sisters and Marr, Eddie and Teddy Brown, Hargreaves and Dodd.
MANCHESTER JUNCTION THEATRE.—Mon., Tues., Wed., Caino Trio, Rolle and Peggy; Pictures. Thurs., Fri., Sat., Ronald and Kinniburgh, Odette; Pictures.
MANCHESTER METROPOLE PALAIS.—Johnson and Rickard present "Robinson Crusoe", Pantomime.
MANCHESTER KING'S THEATRE.—Percy Holmshaw presents "Aladdin" Pantomime.
MANCHESTER OSBORNE THEATRE.—Sir Robert Peel and his Band, Mitzsukao, Dan Williams, Dekker and Pan, The Donelli Sisters and Sutton, The Aucklands, Bob Barlow.
MANCHESTER EMPRESS THEATRE.—Pictures.
MANCHESTER QUEEN'S PARK HIPPODROME.—Will Parkin presents "Forty Thieves" Pantomime.
PRESTON ROYAL HIPPODROME.—Sid Dooley presents "Babes in the Wood" Pantomime
PRESTON KING'S PALACE THEATRE.—Mon., Tues., Wed., Chester's Dogs; Pictures. Thurs., Fri., Sat., Caino Trio; Pictures.
SALFORD ROYAL HIPPODROME.—Robson and Paling present "Goldilocks and the Three Bears."
MORECAMBE WINTER GARDENS.—Pictures.

COLLINS AND GLADWIN TOUR.

DEVONPORT ALHAMBRA.—Frank Fortescue's Repertory Co.
NORWICH THEATRE ROYAL.—"Virginia."
SWINDON EMPIRE.—Amateur Society.
WINDSOR THEATRE ROYAL.—Bostock's Italian Circus.

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ALDERSHOT HIPPODROME.—"All Right on the Western Front."
KINGSTON EMPIRE.—Layton and Johnstone, and full Variety company.

FRED. COLLINS' VARIETY AGENCY, LTD., DIRECTION.

ABERDEEN TIVOLI THEATRE (reh. 1).—Williams and Lotinga, The U.S.A. Four, Bros. Walsh, Kaye and Kahn, Black and Brown, Jack Patterson, F. W. Eaton.
EDINBURGH THEATRE ROYAL (reh. 12).—Victor Niblo and Lady, Ann Suter, St. Morits Skaters, Andy and Irving, Terry Wilson, Jack Warnan, The Four Astors, The Crastonians.
GLASGOW METROPOLE (reh. 12).—Harry Lees' Pantomime, "Simple Simon," cast including Martin and Holbein, etc.
GLASGOW OXFORD. — Company as booked.
LIVERPOOL SHAKESPEARE (reh. 12).—Mantell's Mannikins, Harry Moore, Bert Britton's Four Bull's Eyes, Mdlle. Dalmere's Table Circus, Conn Kenna, Jack and Kitty Noyes, Zetta Mor, Nixon Grey.

BAUMONT-BRITISH PICTURE CORPORATION, LTD.

ASTORIA DANCE HALL.—Week, Gina and Gil Blas.
BIRKENHEAD PARK (reh. 12).—Mon., Renau and Rita. Thurs., George Crowther.
BIRKENHEAD QUEEN'S (reh. 2.30).—Mon., Camille Gillard. Thurs., Carino and Joan.
BOOTLE STRAND (reh. 4.30).—Mon., George Crowther. Thurs., Jock McKinley.
BYKER GRAND THEATRE (reh. 1).—Mon., Four Brilliants. Thurs., Company as booked.
CANTERBURY MUSIC HALL (reh. 10.30).—Mon., Presco and Campo, Edgar Benyon, Ohio Three. Thurs., Nell and Braddy Shaw, Six Astoria Boys, Scovell and Whelan.
CROUCH END HIPPODROME (reh. 11).—Mon., Four Brownie Boys. Thurs., Martyn, Florence and Martyn
DUDLEY EMPIRE (reh. 11).—Mon., Jack Barclay. Thurs., Gatcum and Dawson.
HOLLOWAY EMPIRE (reh. 11).—Mon., Martyn, Florence and Martyn. Thurs., Four Brownie Boys.
HOXTON BRITANNIA (reh. 1).—Mon., Tom Leamore, Jayson and Jay, The Zanfrellas. Thurs., Newland and Edwards, Va. Vett, Bourhton and Esden.
ISLINGTON BLUE HALL (reh. 12).—Mon., Nell and Braddy Shaw. Thurs., Ali Thomas.
LIVERPOOL RIVOLI (reh. 12).—Mon., Carino and Joan. Thurs., Camille Gillard.
LUTON PALACE THEATRE (reh. 11).—Week, Lupino and Mott, Fynch and Payne, Rema Duo.
MOTHERWELL PAVILION (reh. 5.30).—Mon., Kay and Graham. Thurs., Tony Walsh.
NORTH SHIELDS BOROUGH THEATRE (reh. 1).—Week, Carrie Copeland Trio.
NOTTINGHAM GRAND THEATRE (reh. 11).—Mon., Iris and Olga Four, Ruby Mildred, Fisher and Fern. Thurs., Elaine, Bob Proctor, Gale and Slade.
REDDITCH PUBLIC HALL (reh. 11).—Mon., Gatcum and Dawson. Thurs., Jack Barclay.
ROTHERHITHE LION KINEMA (reh. 1).—Mon., Newland and Edwards. Thurs., Tom Leamore.
STOKE HIPPODROME (reh. 12).—Mon., Elaine, Bob Proctor, Gale and Slade. Thurs., Iris Olga Four, Ruby Mildred, Fisher and Fern.
STRATFORD BROADWAY CINEMA (reh. 11).—Week, Groom and Ferrata with their L Estelle Girls, Jack Lane.
THORNLEY HIPPODROME (reh. 5).—Mon., Two Silvas.
WALLSEND BOROUGH THEATRE (reh. 12).—Mon., Wilkie and Victoria. Thurs., Two Silvas.
WHITLEY BAY EMPIRE (reh. 3).—Mon., Company as booked. Thurs., Wilkie and Victoria.

GENERAL THEATRE CORPORATION, LTD

BIRMINGHAM HIPPODROME (reh. 12) (Flat Pitch).—Teddy Brown, Browne and Lavelle, Grace Edwards, Theda Sisters, Norman Long, Handers and Millis, Clifford and Grey.
ROSCOMBE HIPPODROME (reh. 1.30) (Flat Pitch).—Randolph Sutton in "Robinson Crusoe" Pantomime
BRIGHTON HIPPODROME (reh. 12) (Flat Pitch).—"What Price the Navy?"
HOLBORN EMPIRE (reh. 12) (Flat Pitch).—Flotsam and Jetsam, Lloyd and Bryce, Jimmy James and Co., Deszo Retter, Walter Nilsson, Stanelli and Edgar, and company as booked.
LEEDS HIPPODROME (reh. 12) (Flat Pitch).—"The Girl Friend."
LIVERPOOL HIPPODROME (reh. 11) (Flat Pitch).—Florrie Forde in "Cinderella" Pantomime.
LONDON PALLADIUM (reh. 11) (Flat Pitch).—Bransby Williams, Palermo and Seal, Kafka Stanley and Mae, King Repp, Ballio and Merton, Palladium Girls.
MIDDLESBROUGH OPERA HOUSE (reh. 11.30).—"Casino de Paris."
NEWCASTLE HIPPODROME (reh. 11) (Flat Pitch).—Tallulah Bankhead, and full variety company.
PENGE EMPIRE (reh 12) (Flat Pitch).—"Beau Geste."
PORTSMOUTH HIPPODROME (reh. 12) (Flat Pitch).—"Clowns in Clover."
SOUTHEND HIPPODROME (reh. 12) (Flat Pitch).—"Lads of the Air."
SOUTHAMPTON HIPPODROME (reh. 12.30) (Flat Pitch).—Rigoletto Bros'. Road Show, "Believe It or Not," and full supporting company.
WOLVERHAMPTON HIPPODROME (reh. 12) (Flat Pitch).—"For Goodness' Sake."

LONDON SYNDICATE HALLS.

(*See page* 13.)

THE MACNAGHTEN CIRCUIT.

BLACKBURN.—Maurice Cowan presents "Lucky in Love."
BRADFORD.—George Carney presents "Piccadilly Melody."
BURNLEY. — T.M. Productions present "Parisian Pleasures."
CARLISLE.—Company as booked.
HALIFAX.—J. B. Taylor presents "Un Vent de Folie."
HUDDERSFIELD.—Ernest King presents "Round the World."
SOUTHAMPTON.—Wheeler and Davis present "The Sketch Book."
WARRINGTON.—Company as booked.
(Rehearsals at all Halls at 12 o'clock.)

MOSS' EMPIRES, LTD.

ABERDEEN H.M. (reh. 11) (Low Pitch).—Alfred Butt, in conjunction with Lee Ephraim, present "The Desert Song." (2nd week.) (B Company.)
BIRMINGHAM EMPIRE (reh. 12.30) (Low Pitch).—Maurice Cowan presents "Sense and Nonsense."
BIRMINGHAM GRAND (reh. 1) (Low Pitch).—"Just a Minute." Cast includes Jack Clifford.
BIRMINGHAM THEATRE ROYAL (reh. 11).—The Wylie-Tate pantomime, "Goldilocks and The Three Bears." Cast includes Elsie Prince, Betty Jumel, Harry Angers, Jack Morrison. (Last week.)
BLACKPOOL GRAND THEATRE (reh. 11).—"The Irish Players."
BLACKPOOL OPERA HOUSE (reh. 11).—"The Double Man."
BRADFORD ALHAMBRA (reh. 12.15) (Low Pitch).—Herbert Clayton and Jack Waller present "Hold Everything." Cast includes Cora Goffin and George Gee. (2nd week.)
CARDIFF EMPIRE (reh. 1) (Low Pitch).—"The Limping Man," including Franklin Dyall, Mary Merrall and Arthur Hardy.
EDINBURGH EMPIRE (reh. 12) (Low Pitch).—"The New Moon." (2nd week.)
FINSBURY PARK EMPIRE (reh. 1) (Low Pitch).—"The Surprise Packet," including Nervo and Knox, Beryl Barresford, Arthur Pond, Eight Rodney-Judson Girls, Eddie Gray, Chester Tunis and his Gang.
GATESHEAD EMPIRE (reh. 1).—"The Denville Stock Company."
GLASGOW ALHAMBRA (reh. 11) (Low Pitch).—Herbert Clayton and Jack Waller in association with Moss' Empires, Ltd., present "Silver Wings." Cast includes Harry Welchman, Lupino Lane, Desiree Ellinger, John Kirby, and Emma Haig. (2nd week.)
GLASGOW EMPIRE (reh. 11) (Low Pitch).—Chas. H. Allen presents "Ripples." Cast includes Gus Chevalier.
HANLEY GRAND THEATRE (reh. 12.30) (Low Pitch).—Stoke-on-Trent Amateur Operatic and Dramatic Society present "The Lilac Domino."
HULL PALACE (reh. 1) (Low Pitch).—Macdonald and Young present "Funny Face." Cast includes Renee Reed.
LEEDS EMPIRE (reh. 1) (Low Pitch).—Debroy Somers and his Band, and company as booked.
LEEDS THEATRE ROYAL (reh. 11) (Low Pitch).—Francis Laidler's pantomime "Mother Goose." (6th week.) Cast includes Norah Blaney and George Lacy.
LIVERPOOL EMPIRE (reh. 1) (Low Pitch).—The Wylie-Tate pantomime, "Aladdin." Cast includes Ella Retford, Archie Glen, Tom D. Newell. (6th week.)
LONDON HIPPODROME (reh. 11).—By arrangement with Moss' Empires, Ltd., J. C. Williamson, Ltd., present "Mr. Cinders."
MANCHESTER PALACE THEATRE (reh. 11) (Low Pitch).—The Wylie-Tate pantomime "Robinson Crusoe." Cast includes Dorothy Ward and Shaun Glenville. (6th week.)
NEWCASTLE EMPIRE (reh. 1) (Low Pitch).—Macdonald and Young present "The Student Prince."
NEW CROSS EMPIRE (reh. 1) (Low Pitch).—Jack Hylton and his Band, with a star variety company.
NEWPORT EMPIRE (reh. 12) (Low Pitch).—"Making Whoopee!" Cast includes Fred Kitchen, Jane Ayr and Eddie Leslie with Band.
NOTTINGHAM EMPIRE (reh. 1) (Low Pitch).—Archie Pitt presents "The Show's the Thing."
NOTTINGHAM THEATRE ROYAL (reh. 12).—Francis Laidler's pantomime, "Cinderella." Cast includes Reg. Bolton (6th week).
PORTSMOUTH THEATRE ROYAL (reh. 11) (Low Pitch).—"The Trial of Mary Dugan."
PRESTON EMPIRE (reh. 11).—Henry Baynton and his Repertoire Company.
SALFORD PALACE THEATRE (reh. 11).—Company as booked.
SHEFFIELD EMPIRE (reh. 11) (Low Pitch).—Tom Arnold presents Charles B. Cochran's "Wake Up and Dream." (2nd week.)
SOUTHAMPTON EMPIRE (reh. 1).—Alfred Butt, in conjunction with Lee Ephraim, present "The Desert Song." (2nd week.) (A Company.)
SOUTHSEA KING'S THEATRE (reh. 1.30).—Fay Compton and Company in "Virtue for Sale."
SOUTH SHIELDS EMPIRE (reh. 1).—"Mind Your Step."
SOUTH SHIELDS THEATRE ROYAL (reh. 1).—"The Denville Stock Company."
STRATFORD EMPIRE (reh. 1) (Low Pitch).—"The Gipsy Vagabond." Cast includes Frank E. Franks.
SUNDERLAND EMPIRE (reh. 11) (Low Pitch).—"Aloma."
SWANSEA EMPIRE (reh. 2) (Low Pitch).—Frank E. Franks presents "The Seafarers."
VICTORIA PALACE (reh. 11.30).—Tucker, Violet Essex & Band, Wright & Marion, May Henderson, Fred Duprez, Babette, The Romanos, Edward Victor, Peel and Curtis.
WEST HARTLEPOOL EMPIRE (reh. 11).—"Pleasures of 1930."

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HUDDERSFIELD HIPPODROME.—"The Pleasure Show."
HUDDERSFIELD PICTURE HOUSE.—Pictures.
ROCHDALE THEATRE ROYAL.—"Aladdin."
ROCHDALE PALACE.—Pictures.

STOLL TOUR.

(*See page* 13.)

SUMMERS BROWN CIRCUIT.

CAMBERWELL PALACE (reh. 12).—Arthur Longstaff's "So This Is Love."
CLAPHAM GRAND (reh. 12).—Macdonald and Young present "Hit the Deck."
CROYDON EMPIRE (reh. 12).—Tod Slaughter and Co. in "Two Little Vagabonds."
HAMMERSMITH PALACE (reh. 12).—Murray Mills' "Paris, 1930."
ILFORD HIPPODROME (reh. 12).—Water Rats, Ltd., Variety company as booked.
ISLINGTON EMPIRE (reh. 12).—Tom Arnold's "One Dam Thing After Another."
KILBURN EMPIRE (reh. 12).—Scott and Whaley in "Business Is Business."

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(N.B.—Times of rehearsal Monday and Thursday 11.30 a.m. respectively.)

MISCELLANEOUS.

ASTON HIPPODROME (reh. 12).—St. Hilda's Band, and company as booked.
AYR GAIETY (reh. 1) (Flat Pitch).—"The Stranger Within."
BARNSLEY THEATRE ROYAL.—"Splendour."
BATH PALACE (reh. 1).—"On Parade" Revue.
CARDIFF PLAYHOUSE.—"Puppets of Pleasure."
COVENTRY HIPPODROME (reh. 12).—"Painted Dolls."
EXETER HIPPODROME.—"Nuts and Wine."
KEIGHLEY HIPPODROME (reh. 11.30) (Low Pitch).—Harry Kennion's Road Show, "International Revels."
MIDDLESBROUGH EMPIRE. — "High Spirits," with Jack Gallagher.
NEWTON ABBOT IMPERIAL.—The Three Rozellas.
PLYMOUTH PALACE.—Lieut. Fletcher's Band, and supporting company.
READING PALACE.—"Sea Dogs."
SHEFFIELD HIPPODROME (reh. 12).—Tom Arnold presents "This Year of Grace."
SHOREDITCH "LONDON." — Fred Roper's "Tiny Town Follies," V. M. Gaston, Lane and Shaw, Hart Pender and Hart, The Two Cottrills, Zetta Morenta and Vanoni Sisters, Billy Whitlock and Co., Lillian Rutt and Billy, Hill and Sheridan.
STOKE NEWINGTON ALEXANDRA (reh. 12).—"The Private Secretary."
WALHAM GREEN GRANVILLE (reh. 12).—"Cinderella."

Brothers Webb.

The Bros. Webb, the talented concertina artists, were featured in the programme of Miss Mona C. Corkill's annual social party, at Streatham, on Saturday, and were loaded with compliments. They played together Suppe's Overture "Cavalerie Légère," the "Serenade Vals Espagnole," by O. Métra, and gave imitations, all of which were very successful.

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GALLERY FIRST NIGHTERS' CLUB.

DINNER TO BINNIE HALE AND BOBBY HOWES.

There was a big crowd of Gallery First Nighters at Frascati's on Sunday to welcome Miss Binnie Hale and Mr. Bobby Howes, who were the guests at dinner of the Gallery First Nighters' Club. The President, Mr. Leslie Bloom, was in the chair, and was supported by the Vice-President, Mr. Harry Major, the Hon. Treasurer, Mr. Stanley Jones, the Hon. Secretary, Mr. C. O. St. J. Parry, Miss Margaret Bannerman, Mr. Jack Raine, Mr. and Mrs. Arthur Were, Mr. John Page and Mr. John Stevens, among others.

The President.

Proposing the toast of the evening, Mr. Leslie Bloom said that the Gallery First Nighters were proud to welcome Miss Binnie Hale and Mr. Bobby Howes to their Club. He personally thought that a show should not be allowed to rest on the sole responsibility of one artiste, but that a show like "Mr. Cinders" was the ideal one, in which Miss Hale and Mr. Howes worked together for the common good, and did not attempt to score off each other. That was the reason of its great success, and it looked like running a long time yet. Last week, it played to nearly £4,000, and it was rapidly approaching its first anniversary. A point he would like to raise here was that managements should adopt again the methods of anniversary performances, in which the public could join instead of having cocktail parties on the stage to which they invited all their enemies. It was a great pleasure to entertain these two delightful artistes.

"A Chip of the Old Block."

Miss Hale started at the bottom of the ladder. She was in one of the old Empire revues, and it was soon evident that she was a "chip of the old block." She had her father's gift of impersonation and characterisation. When he telephoned Miss Hale, he heard her little daughter Patricia saying all sorts of funny things, and he predicted that Patricia would be a future star.

Bobby as a Boy Scout.

With regard to Mr. Bobby Howes, he was one of the people to discover his talents. He first appeared at "The Empress," Brixton, in a show run by Miss Sable Fern, called "The Boy Scouts." Bobby was a Boy Scout. Bobby was one of the Gotham Quartette—they tried to be harmonious ("What do you mean?" from Mr. Howes), and Bobby at the age of sixteen or seventeen was the fat man of the quartette. There was one very important person who did not share the popular view as to Bobby's humour. His little son, Peter, threw pennies at his father, and asked him to make him laugh, if he could. He gave them the toast of those talented artistes, Miss Binnie Hale and Mr. Bobby Howes, and asked them to drink to the health of this clever duo.

Miss Binnie Hale.

The toast was received with musical honours, and Miss Binnie Hale, in reply, said that she felt very honoured that night at being present with that big family and to tell them how marvellous they had always been to her! She would tell them one piece of scandal about Mr. Cinders. When it was on tour, her luggage being labelled just "B. H." and Bobbie's "B. H.," it was always put in the same room, and Mrs. Bobby Howes' next door, with the result that every Sunday night they had to spend carting trunks and other stuff from room to room. She thanked them most sincerely both on her own behalf and that of her boy friend.

Mr. Bobby Howes.

"The President and Gallery First Nighters," said Mr. Bobby Howes, rising to reply, with a certain amount of vehemence. He had to break one of his New Year resolutions, which was that he would be brave whatever happened. He was all right if he had his wife behind him holding his hand, and saying, "Come on, Bobby, put your back to the wall." He had not eaten, slept, or drunk for days, but he had smoked about fifty cigarettes a day, all in preparation for that evening. It was all very well to say that all he had to do was to make people laugh—well, he could only refer to his notes, and these he could not read! He was very happy, however, to be entertained by them that night. He would like to predict that his son, Peter John, and Paddy Raine would carry on the combination. He was reminded then of the story of the lunatic who always banged his head against the wall, and when asked why, replied that it was so nice when you left off!

A standing silent toast to Mr. Carl Hentschel, one of the founders of the Club, was then drunk.

The Concert.

An excellent entertainment was contributed to by Mr. Trevor Watkins, who sang finely among other numbers, "Danny Boy"; Mr. Charles Coborn, who told stories and sang several songs, among them, "Take it, Bob," "Two Lovely Black Eyes," and "The Man Who Broke the Bank at Monte Carlo"; Mr. Gregory Stroud, who rendered "The Strolling Player" and other numbers in his usual fine style; Mr. Dick Henderson, who was as amusing as ever; Mr. Ashmoor Burch, in several good selections; Mr. Chas. Hayes, who caused roars of laughter, and Miss Strella Wilson, a really brilliant Australian vocalist, who made her first appearance in England here. Miss Margaret Bannerman afterwards told us how she discovered Miss Wilson in Australia, and she had a big reception. Kenneth and George Western in songs of their own composition; and Miss Edith Faulkner, in her inimitable entertainment, completed the fine programme.

"THE WAY TO PARADISE."

Miss Violet Vanbrugh, who is to play Lady Edward Tantamount, the society hostess and collector of literary and musical "lions," at a reception in whose house the Huxley play opens, will have the unusual and happy experience of having her own daughter, Prudence Vanbrugh, to play the part of her daughter, Lucy Tantamount in "This Way to Paradise," at Daly's, on January 30.

Prudence bears a strong resemblance to her mother, and perhaps still more to her aunt, Irene. Her father being Arthur Bourchier and her uncle Kenneth Barnes, director of the Royal Academy of Dramatic Art, she can truly be said to have the stage in her blood, and has been trained to it by her family from childhood up. Her first appearance was as the Lost Child in "Peter Pan" at the age of ten. Later she was to play Mrs. Darling in two consecutive revivals. Her first adult engagement was with the Stratford Festival Company, with whom she played several important women's rôles, and also was always ready to go on when the exigences of the production required as a page, a courtier or an old man with a beard. She spent a busy period with Leon Salberg's Repertory Company at the Alexandra Theatre, Birmingham, playing twenty leads in five months, comedy, drama, costume, modern, anything. Among the plays in which she sustained principal parts were "Mrs. Dane's Defence," "His House in Order," "Polly with a Past" and "A Woman of No Importance." She toured for a year in Australia with Irene and Dion Boucicault, and on her return did well in the Fortune revival of "The Three Sisters."

Mr. Leon M. Lion and Mr. Arthur Wontner are also in the cast, the remainder of which comprises Mr. Alan Napier, Mr. Morris Harvey, Miss Clare Harris, Mr. Lawrence Hanray, Mr. George Merritt, Mr. D. A. Clarke-Smith, Miss Joyce Kennedy, Mr. Miles Malleson, Miss Miriam Elliott, Miss Rani Waller, Mr. Cyril Cattley and Mr. Guy Naylor

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NEW FILMS.

"A COTTAGE ON DARTMOOR."

ANTHONY ASQUITH'S LATEST PICTURE.

We in this country should feel pleased that, before the silent film passes finally from the world of popular entertainment, we have produced an example of it which is not only superior to anything America has sent us in the past, but also may be compared with the very best work of German and Russian directors. Anthony Asquith's "A Cottage on Dartmoor," trade-shown at the New Gallery last week, is very nearly a perfect thing of its kind, and shows where the cinema was moving before the "talkies" came along and altered its course. The story is told almost entirely in pictures. The written word is employed only in some unnecessary captions towards the end; and human speech is confined to a talking film introduced for the purpose of showing pictorially various characters' reactions to it. Mr. Asquith, as is his custom, is very sparing in his human material. The simple story he tells concerns three people only: a manicurist and a hair-dresser, and a farmer from Devonshire who strays by chance into the establishment where they are employed. The hair-dresser's jealousy is aroused, and when he is shaving his rival while the girl attends to his hands, the thought of murder comes to him. He whispers a threat to cut the farmer's throat, and a terrible silent drama of suspense is played by the three in the bustling, unsuspecting saloon. The spell is suddenly broken, and in a scuffle the farmer is wounded and falls to the floor. The barber is sent to Dartmoor; the girl marries the farmer and goes to Devonshire to live. Later, the convict escapes in the night, and the three meet again in the cottage on Dartmoor. The end of the film, when the human beings directly concerned in the tragedy settle their accounts for themselves, while the Law, in the persons of armed warders, blunders about outside, is simple and beautiful. The direction throughout is imaginative, intelligent, and full of sensibility. Mr. Asquith employs most successfully natural phenomena—a night sky, a blasted tree, an orchard in blossom—to explain the states of mind of his characters. The acting is distinguished, the three principals, Nora Baring, Uno Henning and Hans Schlettow, interpreting the director's main intentions faultlessly, while a number of vivid small impressions are given by those in minor rôles.

"FLIGHT."

AT THE CAPITOL.

In "Flight," we have one of the best talking pictures America has sent us so far. It recalls the very successful "Wings," in many respects, but is, on the whole, superior to it. "Wings," for all its fine qualities, was marred by a certain excess of sentimentality, a silly love story, and some garish cabaret scenes. "Flight" is sterner stuff; it is easier to believe in it. The hero is not of the usual type. He is inclined to get nervous and lose his head, and disgraces himself first on the football field and then, when he becomes an airman, on the occasion of his first solo flight. The film tells the story of his winning of self-confidence in one of those little wars in which the United States is constantly engaged in Central America.

There is, of course, the usual love interest, but this is made acceptable by the delicious playing of Lila Lee, who is charmingly natural and direct as the heroine, and Ralph Graves who, as the unorthodox hero, brings humour, pathos, and youthful gaiety to his acting. Jack Holt, too, as a tough, kind-hearted flight-sergeant who is the third side of the triangular love story, gives a notably good performance.

But it is not the amatory complications of the principals, entertaining though they are, that matter in "Flight." The lovely aerial pictures, the jolly scenes in the training-camp, and the swiftly-moving action in the open-air, are what count. Here, the cinema is returning to its rightful province. Praise must be given to the dialogue, which is crisp, economical, and true to life. This, one feels, is how young America, apart from the criminal classes with whose unlovely argot we have become too painfully familiar in underworld films, actually talks. And finally, a starkly realistic scene in which an airman dies in a lonely region while vultures circle above and his companion brushes insects off his body, and later makes a pyre of their wrecked machine, has an almost epic quality. We shall be lucky indeed if 1930 gives us another film as good as this one.

MUSIC AND THE BALLET.

Under the auspices of the Dancing Section of the Faculty of Arts, an interesting evening was spent at that Institution's Gallery, in Golden-square, on Sunday. Mr. Edwin Evans, the well-known musical critic, spoke on "Music and the Ballet" and traversed his subject, not only thoroughly, but in a manner which should prove most helpful—especially to those who would expend their talents in inventing dances.

The first portion of Mr. Evans' speech was devoted to the technical side (the mechanics of the art, as it were), whilst the second part dealt no less aptly with the question of "atmosphere." Particularly was he insistent upon the "pitfalls for the unwary" which awaited those who attempted to interpret Spanish music in terms of the dance.

Very illuminating demonstrations of the main points of Mr. Evans' theme were provided by Miss Ninette de Valois and members of the Academy of Choreographic Art. The illustrations ranged from a rhythmical study based on a Bach fugue to a character dance founded on a Scriabin waltz. The accompanist, Miss Miriam Duncan, rendered yeoman assistance. When it is added that the evening finished with a choreographic rendering of Mr. Arthur Bliss's "Rout," it will be understood that the accompanist's task was no sinecure.

A NOTE ON EUGENE O'NEILL.

(From a Special American Correspondent).

Mr. Eugene Glaustone O'Neill, author of "All God's Chillun Got Wings," of "The Emperor Jones" and other plays, was born at New York on October 16th, 1888, being the son of the actor, James O'Neill. Before writing plays, he spent several years at sea, and knocked about America, consciously or unconsciously acquiring material he was to use later on.

In 1909 Mr. O'Neill went with a mining engineer on a gold-prospecting trip to Spanish Honduras. After a few months he was "invalided" home. On his recovery, he entered the theatrical world as assistant manager to a travelling company, touring the east and middle west of the United States. His next venture was a sea voyage—"sixty-five days on a Norwegian barque, from Boston to Buenos Ayres."

In the Argentine he worked at various occupations—in the drawing department of the Westinghouse Electrical Company, in the wool-house of a meat-packing department, at La Plata, and in the office of the Singer Sewing Machine Company at Buenos Ayres. Followed another voyage at sea, tending mules on a cattle steamer from the Argentine to Durban, Natal. Then came a long period of actual destitution in Buenos Ayres—"on the beach," as he himself describes it, ended by signing on as an ordinary seaman on a British tramp steamer bound "home" for New York. His final experience at sea followed soon after, as an able seaman on the American line from New York to Southampton.

The next winter O'Neill played a part in his father's version of "Monte Carlo," touring the Far West. Next, he worked as a newspaper reporter, but, his health breaking down, he spent six months in a sanatorium, "thinking it over." It was during this enforced period of reflection that he began to write. In the autumn of 1912, at the age of twenty-four, he began his first play—"The Web." In 1914-15 he was a student in Professor Baker's "English 47" at Harvard College, and the summer of 1916 was spent at Provincetown. It was during that summer the Provincetown Players, who originally produced most of O'Neill's short plays in New York, were first organised. His first long play, "Beyond the Horizon," preluded the half-dozen popular successes now to O'Neill's credit. The rest of his dramatic career is well known: Eugene O'Neill is not only the greatest American playwright; he is admittedly the first American dramatist to be seriously considered by the world at large. His one-act play, "In the Zone," will be produced at the Ambassadors' Theatre to-night. It was first seen in England at the Everyman Theatre a few years ago.

THE ARTISTS OF THE DANCE.

It seems odd that, while Paris, Rome, Vienna, Madrid and other European capitals can have their National Opera, with ballet as a permanent institution, London, the greatest city in the world, has no permanent home for either. Lovers of the dance, however, should not feel too pessimistic as to the future of ballet in this country. Although it is some years since it was a regular feature (for a quarter of a century!) at the old Alhambra and Empire, and although the Russian Ballet has suffered so greatly in the loss of M. Diaghileff, there is no reason why we should not see a revival of public interest in ballet within the next few years, and one thing which is helping to foster that interest is the ever-growing literature on the subject of the dance.

Notable aid is being given in this direction by the British-Continental Press, in whose admirable series of monographs, "The Artists of the Dance," are already included volumes on Vera Trefilova by Arnold L. Haskell, and Anna Pavlova by Valerian Svetloff. The latest addition to the series bears the title, "Anton Dolin," and in it Mr. Arnold L. Haskell deals biographically and critically with what he describes as the "first chapter" in the career of a very brilliant artist, "a career that is just beginning."

The book is certainly one that should be in the hands of every lover of the dance, for though it is but a few years since Dolin made his début, he has already been so closely associated with the Russian Ballet, has created so many rôles, and has been responsible for the choregraphy of so many ballets and *divertissements* seen both in London and abroad, that one cannot but feel he is to be reckoned among the forces already affecting the future of the ballet. As Mr. Philip J. S. Richardson rightly remarks in his graceful Foreword to this little volume, "Dolin is, without a doubt, one of the greatest male dancers of to-day, both by reason of his easy and effortless execution and of the artistry with which he clothes his work." And he adds that, "It is to him that I am looking to be the mainstay of British dancing for many years to come."

In spite of the Russian look about his name, Dolin is British by birth, as indeed have been many of the dancers appearing with the Russian Ballet; and though his earlier training was entirely Russian in technique, he has, over and over again, proved that he is not limited to mere tradition and is not, as dancers too often are, merely a dancer, but a young man of artistic enthusiasms and of creative ideas.

Mr. Haskell's monograph has a double value; on the one hand, biographical, in giving a full list and brief account of the various productions in which young Dolin has secured increasing success; on the other, as criticism of those productions, and of Dolin's work therein.

The book is admirable from both points of view, and all interested in the future of operatic ballet should acquire not only this but others of the series, future volumes of which are to include studies of Karsavina, Fokine, Sokolova and Woizikovski.

M. E. P.

An innovation in theatre booking is to be made at the Lyric, Hammersmith, where in all future productions a reduction of one shilling per seat will be made on all seats booked a week before the first performance.

THE AMATEUR THEATRE.

THE UNNAMED SOCIETY.

Enterprise is writ large upon the latest production of the Unnamed Society, who put on—for the first time in English—at their Little Theatre, Salford (Manchester), on the 13th inst., part one of Bayard Taylor's translation of Goethe's "Faust." This portion of the story is that on which the well-known operatic versions of the ruin of Margaret and the damnation of Faust are founded; it does not touch the later doings and the redemption of the old doctor who bartered his soul for a return to the enjoyment of youth and beauty. But even this part is so long, in the original, that Mr. L. Oppenheimer, who produced, found it necessary to make ample cuts, to compress the performance within a three hours' limit. When one adds that the movement occasions no fewer than twenty scenes, the obstacles to a really effective stage presentment will be readily seen. This difficulty was, however, evaded by a reversion to the Elizabethan use of curtains, with a ceremonious placing of the few essential "props" by a couple of youthful pages. Obviously the cutting had been ably done, to leave the idea and situation so lucid as they were in the midst of so much argument and soliloquy; and it was somewhat heartening to find that the translation itself was light-armed and modern enough to be strewn with frequent "punches," often so piquant as actually to raise a laugh! There is, of course, no dramatic technique whatever in Goethe's "Faust"—scarcely any dramatic situation at all, if the killing of Valentine, and Faust's scene with the poor distrait Margaret in prison, be excepted. It is, therefore, only for the opportunity of seeing it thus embodied that The Unnamed Society's venture is so noteworthy. The pith of its dialogue is, spoken, not so easily nor so fully grasped as when read in its proper place, the study. Yet it was extraordinarily well rendered by the two characters on whom the chief obligation rested to clarify and carry on the theme, Faust and Mephistopheles; and there was always the sense of enlightenment, an intriguing vision of the distance, theatrically speaking, between Goethe and Berlioz, or Gounod, to stimulate critical speculation. Goethe, in full elaboration, on the modern stage, would be impossible; because he is not dramatic, and his theme is visioned only for the mind's eye. No amount of protest against the shallow insincerities of the modern stage can alter that. Yet if the original "Faust" is not a valid example to the stage of what drama at its best should be, it is, in the same relation, supremely interesting as a contrast.

The characters are largely so casual and so slenderly defined that here, again Faust and Mephistopheles loom preponderantly. Whatever of value, in the metaphysical and visionary sense, was in the lines of Faust was made as clear as perfect elocution could make it by Mr. Frey Kay. That he lost dignity as the rejuvenated gallant was perhaps inevitable; his forte is old men, *par excellence*. Mr. John Wardle's Mephistopheles, sneering and saturnine, was brisk and lucid and satanically witty—almost, in the stage phrase, comedy relief; to which element, in the usual sense, Miss Beatrix Preston contributed cleverly as Martha. Miss Marion Chignell's Margaret was a sufficiently beautiful and unsophisticated impersonation, artless, ill-starred, and pitiable as Ophelia. The company as a whole may be complimented on tackling the theme so ably, and the Society adds to its record an event at once illuminating and educational to the playgoer.

THE QUEEN'S PLAYERS.

These players gave quite a promising performance of Bernard Shaw's "Arms and the Man" at the Cripplegate Theatre on January 15th. This is one of the most suitable of Shaw's plays for amateur production because it is written in the conventional form of a West End comedy and has plenty of humorous lines and does not make such demands on acting ability as do other works of this dramatist. For example, the characters are not so complex as, let us say, those of "Man and Superman," and consequently are more easily portrayed—to give a satisfactory even if not a satisfying performance. On the whole the Queen's Players got quite a lot out of this Shavian gibe at war and the haphazard Balkans.

As Captain Bluntschli, the Swiss soldier of fortune, William Pett did quite well. After one had recovered from the effect of his height—one expects a middle-sized, stocky Bluntschli—he looked the part, too. His best piece of acting was in the bedroom scene, though at times his voice seemed harsh—unnecessarily so. Esther Simmons made a most charming Raina, and the ease with which she played this rôle showed insight into character. Hers was probably the best individual performance, though not by much. Rex Beach was admirably suited to the part of the operatically heroic Sergius. This was a clever study. William H. Spring, also the producer, gave an amusing performance as the old father, Major Petkoff. He was well to the fore in the last act.

The three-act play was preceded by "How He Lied to Her Husband." The leading part in this delightful sketch was taken by Rex Beach. He did well, but was better as Major Sergius Savanoff. The other two players were much more suitably cast as Nicola and Louka in "Arms and the Man."

BIRTHDAYS OF THE WEEK.

Many Happy Returns To

Constance Collier—Jan. 22.
Violette Bessle—Jan. 22.
Alice Spry—Jan. 23.
George Millard—Jan. 23.
William Morton—Jan. 24.
Frederick H. U. Bowman—Jan. 25.
Mary Glynne—Jan. 25.
Mary Shields—Jan. 25.
George Shelton—Jan. 26.
Albert Voyce—Jan. 26.
Iris Tree—Jan. 27.
Alfred Denville—Jan. 27.
Seymour Hicks—Jan. 30

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WEDNESDAY, JANUARY 22, 1930.

MENACE OF MECHANICAL MUSIC.

WIDESPREAD interest has been aroused by the article in our last issue dealing with the plight of the cinema musician thrown out of employment by the talking picture.

Plight of the Cinema Musician.

The instance given of the player who advertised his instrument for sale is by no means an isolated one, but on this occasion the musician had not the means to pay for the advertisement. There are many others who, despairing of ever getting work, are striving to tide over a distressing period by disposing of their instruments for what they will fetch or by putting them into pawn. The restoration of the orchestras to the cinemas is going along all too slowly, owing, no doubt, to the fact that the proportion of houses who are installing the talking picture apparatus is not equal to those who are able to maintain an orchestra as well. Consequently they have to fall back upon mechanical resources.

Mr. Jack Hylton's generous lead at the Dominion on Sunday week, when he gave a concert in aid of the Middlesex Hospital and the Musicians' Union, might well be followed, not only in London but in other towns. Local authorities are proving very sympathetic towards the cause, and are apparently ready to grant licences for Sunday opening for the purpose. The prospect of appealing to charity is not a palatable one, but when people are reduced to such dire straits as those we have indicated no other alternative is apparent.

MR. HYLTON takes the view that the position will eventually right itself. He considers that it is not possible to stop the onward march of the "talkies" and to make a small part of the community safe to the detriment of the rest. There is, however, another way, and that is to impose restrictions upon the importation of "canned" music. When an alien dance band comes to this country it is not allowed to function unless a proportionate number of native musicians are retained. Why should not the same regulation apply to the records of music sent over from America? That proposition formed the basis of a resolution submitted to the Trades Union Congress last September, but it was turned down with a unanimity that was nothing less than startling. The inference is that the Labour Party are committed to a Free Trade policy, and that safeguards of any sort are objectionable to them. The introduction of machinery into any industry means that some other part of the community is employed in its manufacture, and if all the mechanical music used in the cinema were made by British orchestras there would be no ground for complaint. But that is not so. The machine music is made by mass production in America and gives employment to no British workmen. In that way it differs from the usual course, and its effect on native industry is disastrous.

Necessity for Legislation.

There is also the point of view of the public. Patrons of the cinema are entitled to be provided with music that pleases the ear, and we have yet to learn that that can be said of the various contraptions that grind out tunes where no orchestra is provided. On the other hand, there is ample evidence that the "talkie" as presented at the moment fails to give satisfaction, and where a plebiscite has been taken the voting is overwhelmingly in favour of the silent picture, chiefly, we think, because the human orchestra is in attendance. How far the opinion of a Leigh-on-Sea clergyman, who declared publicly the other day that the "talkies" were a downright insult, can be taken to reflect the views of the majority we are unable to say, but the fact that his remarks were applauded is significant of the trend of public taste.

The position should not be allowed to remain as it is. We have no desire to hinder the march of progress, but we do think that both the profession and the public should be given a fair deal, and when music made on tinfoil is given to patrons who do not want it and artistes are sent away to starve in consequence that is something far removed from that which is equitable and just.

INTERVIEW.

"JOURNEY'S END" ON THE SCREEN.

A Talk with Mr. Colin Clive.

About a year ago I went to interview Mr. R. C. Sherriff, the then unknown young author of a play called "Journey's End," which had been favourably received by a Sunday audience and was about to be submitted to a larger public. A number of people were inclined to be doubtful about its success, Mr. Sherriff himself among them. The reception his play was given on that Sunday evening had greatly pleased him, and he was delighted with the idea of its being put on for a regular run, for that would enable him to meet again the cast who had appeared in it—a perfectly delightful crowd of people in his opinion. But he didn't anticipate very much from its production.

"I wrote the thing for my own satisfaction," he told me, "never dreaming that it would be professionally performed." And, he added, rather wistfully: "I don't want so much to make money out of it, but I do want people to go and see it."

[*Stage Photo Co.*

MR. MELVILLE COOPER AND MR. COLIN CLIVE IN "JOURNEY'S END."

The idea at the back of his mind, I think, was that in applauding his play, people would be honouring the men who inspired it. And now that he has made a fortune, and practically the whole civilised world has been brought to a realisation of the spirit of the Raleighs, Osbornes, Trotters and Stanhopes of the Great War, it is the last consideration. I feel sure, which gives the greatest satisfaction to Mr. Sherriff.

The Ideal Stanhope.

I remember Mr. Sherriff spoke to me about the casting of his play. Mr. Laurence Olivier, the first Stanhope, was not available, and there had been some difficulty in obtaining a successor. They had seen a number of applicants for the part, and had finally picked on Mr. Colin Clive, a young actor who was filling a small rôle in an American musical comedy at Drury Lane.

Mr. Sherriff was enthusiastic about him. "We gave him the part to look at, and he went and read it in a neighbouring tea-shop," he told me. "And when he returned, he seemed to understand it so perfectly that we knew we had at last discovered Stanhope."

Mr. Clive's sudden rise to fame was one of the romances of "Journey's End," he made an instantaneous impression on the first night. To such an extent has he become identified with the part that it was he who was sent for from Hollywood when they began filming the play.

He returned to the Prince of Wales' Theatre last week, in time for the anniversary performance and also to begin rehearsals for the Stage Society's next production, "Forty-Seven." Meeting him the other morning at the rehearsal rooms in Dean-street, I asked him to tell me about his experiences in America and the film version of "Journey's End."

"Come for a walk then," he said; "working here in the day time and at the theatre at night, one doesn't get very much fresh air, and I like to take every chance there is of going out into the open."

Life in Hollywood.

I broached the subject of America.

"Don't look on me as an authority on America," Mr. Clive said. "This was my first visit there; it only lasted a month; and when I wasn't travelling I was working. I saw New York and Chicago for half-an-hour, and out at Hollywood I used to begin on 'Journey's End' at eight in the morning and sometimes go on until midnight."

"Did you feel you wanted to stay on in Hollywood?" I asked.

I don't think that sunny Paradise can have made much of an impression on Mr. Clive, for walking the depressing length of Dean-street on a dark winter's morning, he gave me a very definite "No" to that question.

"But I really know very little about the place," he went on, "for as I've told you I was working all the time. The people who live there seemed happy and contented. They've got the Pacific at their doors, and then there is wonderful country all round in which one can ride and shoot and fish. And of course the money that is to be earned there! The people are charming and friendly. All the countries of the world are represented, and they get on very well together. Hollywood is a practical and smoothly working League of Nations. The English appear to be specially popular, and it is recognised that an English voice is a tremendous advantage where the making of talking pictures is concerned."

Faithful Film Version.

"Does the film version of 'Journey's End' follow the play in all respects, or have any of the characters and incidents been elaborated or altered in any way?"

"The film keeps strictly to the spirit and letter of the play. I don't know who prepared the screen version, but whoever it was certainly accomplished a very sound piece of work. There was some talk at one time, I believe, of introducing feminine characters and scenes at home; but they have been dispensed with altogether. The film begins with the taking over of the line by Stanhope's company, and ends with the big offensive. Of course, it is possible to show certain things which can only be implied on the stage. There are scenes showing what goes on outside the dug-out; the raid, for example, and the muddy discomfort of everything. German troops, played incidentally, by real Germans, are seen. The sets James Whale has done for the film are really wonderful, and are being much discussed. Whale is regarded in Hollywood as a very important discovery, and has already taken his place right at the top of the tree."

Stage versus Screenland.

"Did playing under film conditions give you a greater sense of reality than playing on the stage?" I asked.

"There is very little authentic atmosphere in a film studio. On the stage you start at the beginning and go straight on to the end, which gives you a chance of composing your study of character in its entirety. But in screenland everything is very different. Your work is broken up into a lot of small sections. It has taken us a few minutes to walk down this street here, but supposing our progress were to be filmed, the job might occupy two or three hours. Scenes are not played in their proper sequence; your acting is a series of short, disconnected spurts."

"It seemed funny, not playing to an audience, I suppose."

"It was very strange, and made me realise how much help an actor gets from the people in the front of the house. But you have to think of the thousands who are going to see your work in the future. A most disturbing prospect; for whereas in the theatre your performance, with its possible imperfections, can only survive in the memories of those who are there to see it—and memories are short—the screen gives a certain permanence to your work. And once a mistake is incorporated in a film, there would be no chance of rectifying it. It would have to remain, a standing reproach."

Facing the Footlights Again.

"What did it feel like to be resuming your work in the stage play?"

"I have played my part a year now, and ought to be used to it. But it seems to me that the more you repeat your lines, the greater is the tendency to forget them after an interruption. I must confess I was terribly nervous!"

R. C.

The S.G.S. Annual Revel.

The Stage Golfing Society's Annual Dance, the jolliest theatrical event of the year, will be held on Sunday at the Savoy Hotel. Hosts and hostesses at this function will include Sir Gerald du Maurier, R. H. Gillespie, Leslie Henson, Bobby Howes, Jack Hulbert, Robert Loraine, Owen Nares, Cicely Courtneidge, Lilian Braithwaite, Ada May, Marie Tempest, Annie Croft, Ivy Tresmand, Viola Tree and Irene Vanbrugh. The "Paul Jones" and other old-fashioned dances will be featured during the evening. Debroy Somers and his band will supply the music.

BY THE EDITOR.

A Permanent Shaw Theatre.

The change in the ownership of the Globe and the Queen's Theatres will not affect the runs of "Canaries Sometimes Sing" and "The Apple Cart." The former is likely to finish before Maurice Browne is ready to take over the theatre, but there is no sign that the Shaw play will cease to attract the public for several months. I called to see Cedric Hardwicke in his dressing-room on Saturday afternoon, and people were already waiting for the evening performance. Hardwicke suggested that I should see the play again and the management found me a box, as the theatre was full. It occurred to me during the performance that the Queen's might become a permanent Shaw theatre. If "The Apple Cart" runs, as it conceivably may do, until the opening of the Malvern Festival, the new play that G.B.S. has promised—and not yet written—could come in again in September. Charles Macdona has done so well with the revivals at the Court that Maurice Browne may consider the idea. Not that he needs any encouragement from me to stage Bernard Shaw! He is one of the first to act his plays in America. By the way, I am glad to hear that M.B. is back at work, after a very trying illness.

* * *

"The Apple Cart."

I saw "The Apple Cart" at Malvern and again at Birmingham. I talked to Shaw in September about the play for two hours, I gave a broadcast talk on it from London. The play improves on new acquaintance I found on Saturday afternoon, not only because the playing is so much better, but because of the fine quality of the writing. The long speech in the first act and many of the King's speeches moved me extraordinarily: they affected me in the same way as do "Richard II." and "Henry V."

* * *

Alfred Wareing.

In the middle of February, Alfred Wareing is off for a sea voyage that will take him to many of the Mediterranean ports and to Sicily. He has never recovered from his long illness last year and he expects this trip will set him up in health.

* * *

Back From the Hebrides.

One day last week, I had lunch with John Van Druten and John Longden. Van Druten told me that he had just returned from a long holiday in the Hebrides, where he had been writing a novel. We were both carrying Evelyn Waugh's last novel ("Vile Bodies." Chapman and Hall, Ltd., 7/6 net). I had just finished reading it, and we agreed that it was one of the most amusing and the most audacious stories for years. It is a superb satire on a section of life to-day.

* * *

Milton Hayes' New Novel.

I was glad to have Milton Hayes' new novel ("Bad Men Make Good Wives." Hurst and Blackett, Ltd., 7/6 net), which he sent me from Nice a week or two ago. I confess to feeling a little uncertain on my introduction to the hero, Mr. George Upjack, who "for forty years had held the position of messenger at the Manchester Branch of the North of England Planet and Universe Insurance Company." This deliciously naïve, humorous, quietly wise middle-aged man promised to be almost too good to be true. Little things he said made me think of Ethel in "The Young Visiters," and again another more sophisticated young lady of recent years—Dorothy—came to mind. There was certainly no grounds for my fear. Mr. Upjack is a delicious creation. His quaint observations, and quainter spelling, make one chuckle. He has personality, and his adventures carry him into such strange places that we follow him breathless. Mr. Hayes has a gift of observation both penetrating and witty, and there is no doubt that his latest novel will add fresh laurels to the success he achieved with his last.

* * *

At the Green Room.

I was lunching at the Green Room Club one afternoon recently. Leslie Henson was waving a report of his address on Sunday opening in front of Robert Cunningham, and excitedly advocating his case again. Cunningham, who is one of the staunchest upholders of actors' rights, was not to be convinced. He told me he considered that the free Sunday was essential to the well-being of the actor.

Shakespeare to Shaw.

John Gielgud is finding his work during the present Old Vic. season interesting but hard. He told me the other day that, with special holiday revivals of plays already done and rehearsals for new productions, he had to keep no less than five important Shakespearian parts running in his head. He said that he had to fight a tendency at rehearsals, when finding himself in a position on the stage common to two or more plays, of wandering off into the wrong rôle. He is looking forward immensely to his appearance as Cæsar in "Androcles and the Lion" as a piece of light relief.

* * *

Missing the Opportunity.

We were lunching together and my friend said suddenly: "I wish you could find me somebody with a million pounds to start a really first-rate 'talkie' company to put British films on their feet." Then he told me what he would do. First of all, he would go to Hollywood and study the latest machinery. He would then engage the two best scenario writers, the best camera man, the experts in other branches of the industry, and bring them back to England. I protested. "Not to write the stories, or to manipulate the cameras, but to advise our people here. We're floundering about in England. We have the writers and the actors and the conditions, and we are missing the big opportunity," he protested.

* * *

A Sad Story.

It was a sad story he had to tell—I cannot mention his name, for he is employed by one of the British film companies: a tale of mismanagement, waste, inexperienced handling of material, and old-fashioned methods. He told me of one famous British film that had been sold for £20,000 less than it cost because the company was in need of ready money urgently. Another firm had squandered tens of thousands on preparations for a talking picture and engaged artists at enormous salaries, and then the directors began to discuss whether the picture would be a financial success. They are still discussing; meanwhile the shareholders' money is being spent on salaries to actors who wanted to get on with the job. "So few of the directors in England know their business," he said, "it would pay to import a few live people from America to teach us."

* * *

Geoffrey Wincott.

I ran into Geoffrey Wincott, who was having a quick lunch at a hostelry in the Strand before dashing off to the Children's Theatre where he is producer. I admired the delightful economy of his pantomime and he said it was great fun getting effects on the tiny stage in Endell-street. He succeeded at Christmas, for the giant was the biggest I have ever seen, and the beanstalk grew before the eyes of the audience in a charming and convincing manner. Besides acting and producing at the Children's Theatre, Wincott plays the German prisoner in "Journey's End," and during the Christmas week he acted four times a day!

* * *

A Municipal Venture.

When I met Hubert Woodward last week he told me of an interesting municipal venture at the Pier Theatre, Worthing. During the winter months the Mayor and the local council have made themselves responsible for a repertory season with a stock company assisted by the Worthing Players, a band of excellent local amateurs. Woodward has produced several of the plays, including "A Midsummer Night's Dream," at Christmas, and he said the venture is a great success.

* * *

Kenelm Foss.

I had a long talk with Kenelm Foss on the same day, and he talked about some of his experiences in the theatre: the early days at the Glasgow Repertory Theatre and the beginnings of the famous Barker-Vedrenne season at the Court. His production of "Magic" was recalled, and we revelled in the memories of Fred Lewis's delightful performance as the Duke. I asked him why he had never presented the play again in the West End, for he still has the rights, and he said that he is seriously thinking about doing so. If it is done again he intends to produce it in an entirely different way. Incidentally, he told me that G. K. C.'s manuscripts which he still possesses, consists of odd scraps of paper in Chesterton's own handwriting.

"DANDY DICK" REVIVAL.

Sir Arthur Pinero's famous farce, "Dandy Dick," which Sir Nigel Playfair is reviving at the Lyric Theatre, Hammersmith, on Wednesday evening, January 29th, was written by him for the John Clayton-Arthur Cecil management at the Court Theatre, where it was successfully produced in 1887, afterwards being transferred to Toole's Theatre. The play is written round the Dean of St. Marvell's, who, although he is a paragon of dignity and decorum, is driven by an indiscreet act into a most undignified dilemma.

Following is the cast:—

Very Rev. Augustin Jedd, D.D.	Nigel Playfair
Salome	Iris Baker
Sheba	Margery Binner
Georgiana Tidman	Marie Lohr
Blore	Alfred Clark
Sir Tristram Mardon, Bart.	J. B. Rowe
Hatcham	Arnold Pilbeam
Major Tarver	George Skillan
Mr. Darbey	Basil Moss
Noah Topping	Reyner Barton
Hannah Topping	Alice Bowes

The play will be given exactly as it was in the original production, with the costumes of the period, and Sir Arthur himself is supervising the rehearsals.

ANSWERS TO CORRESPONDENTS.

EMMA ALMOND.—(1) *Phillip Astley, the equestrian and later founder of the famous circus named after him, died on Oct. 20, 1814. He was 72 years of age.*—(2) *Mr. James H. Chute, the proprietor and manager of the Bristol Theatres, died July 23, 1878, aged 69.*

HENRY HAINES.—"*Courtship, or the Three Caskets,*" *comedy in three acts, by Henry J. Byron, was produced at the old Court Theatre, Oct. 16, 1879.*

HENRY HOGAN.—"*Washed Ashore,*" *by Dorothy Massingham, was produced at the Kingsway Theatre on April 2, 1922. It was one of three plays produced under the auspices of the Playwrights' Theatre Society.*

THOMAS MEGAN.—*We think not.*

WALTER G. SHEPHERD.—*Such works as you describe we have never known to be published, as they are more in the nature of impromptu sketches. Fred Fortune, of 46, Greenfield Gardens, Golders Green, N.W., might be able to rig you up with something after the style you require at a reasonable figure.*

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LONDON VARIETY THEATRES.

[Continued].

HACKNEY EMPIRE.

Harry Gunn is a comedian who has a strong sense of character, and in "Blind Man's Bluff," assisted by Annie Stevenson and Elaine Harper, he is at his best, both in comedy and pathos. "The Blind Man and His Dog," his first cameo, is chock-full of the kind of humour which is akin to pathos; his ballad, "Pity the Blind," is done remarkably well. Cameo two shows him in his true colours as a regular old fraud. Clifford and Grey, the wait and see hoop jugglers, give a wonderful wild whirling performance, the speed and dexterity of which quite takes one's breath away. It is indeed difficult to award the palm to the lady or gentleman concerned in this marvellous display of aptitude and resource. Teuber's Marionettes are a wonderful miniature musical entertainment, orchestra, audience and all. The ballet in miniature is marvellously realistic.

It is always with pleasurable feelings that one sees a fame to conjure with such as Coram appear on the number board. The delightful topical raillery and witty observations conveyed through the medium of his life-like lay figure, "Jerry" keep one's interest agog throughout his stay. Rumney and Williams, in their humorous entertainment, prove fine purveyors of mirth, as well as melody-makers. Their back-chat is remarkably quaint and original and full of freshlets. Their manufacture of melody is as quaint and original as their repartee, and so remarkably droll and deliciously daft that we cannot have too much of it. This is a turn which everyone should see for its fine exhilarating qualities.

Zibral, the eccentric musician, is a fantastic fooler with a remarkable melodic gift of extracting sweet strains from weird and bizarre instruments. Ben Osborne and Nellie Perryer's latest is a steamer trip, and very good fun it is. Kautsky's bears are marvels of sagacity and obedience to their trainer's every wish, even to dancing and cycling.

FINSBURY PARK EMPIRE.

Jack Hylton and his Boys are the grand star attraction at the Finsbury Park Empire this week—a guarantee that big attendances at this popular North London house are the rule. Every wise person has now long since ceased to regard Jack and his merry men merely as a band; they are now a complete entertainment in themselves—song, music, dance, fun, and everything, and, as such, are one of the finest shows in the land. Many are the bright and melodious numbers they play—many are the accidental laughs which they secure in the process. Another turn always certain of a splendid reception is Miss Lily Morris. She is a comedienne who has brought genuine low-comedy to a fine art. There is just that touch of truth underlying all the characterisation which sets them in a class apart. Included among her numbers this week are "Oh! Jemima, You Ought to See Her Now!"; "We Went in the Old Apple Tree," and "Old Mother Gunn has got Another One (husband)" and finally as an encore song in front of "the tabs," a chorus ditty, "Uncle Joe—said Oh! Oh! Oh!"

To the sound of "D'ye ken John Peel?" Mr Johnson Clarke, the popular ventriloquist, arrives on the scene. Not without reason is he termed the Sportsman Ventriloquist, this neat figure with his tweeds and gun. The present sketch, "Romany Rye," concerns a little matter of suspected poaching—but the self-constituted detective is not able to get much information out of Hodge. For cheery topicalities commend us to Mr. Leslie Weston. To a tune like "That's My Weakness Now," Leslie weds a series of topical lyrics which are as clever as they are amusing. Leslie has also a budget of original anecdotes and altogether makes himself very popular. Rogers and Lascelles (not to forget Jean, Joan and Jill) are also to be complimented upon a turn which contains some truly excellent dancing.

A very pleasant impression is created by an item called Three Girls and a Boy. The chief protagonists in this turn are Miss Ennis Parkes and Mr. Eddie Hooper, who sing and dance in the brightest and breeziest of manners, whilst the background is neatly hemmed in by Miss Gwen Austin and Miss Madge Mullen at two pianos. Last, but not least, mention must be made of Mr. Howard Nichols, a juggler with the hoops, who is a positive marvel.

"PACIFIC LOVE."

AT THE BEDFORD.

Messrs. Lionel Beaumont and Caspar Middleton's beautiful musical comedy revue, "Pacific Love," is well described in its sub-title, "Love, Life and Laughter Under Tropic Skies," and it had a good reception at the Bedford, Camden Town, on Monday. "Love" is found in the attachment of Jack Faraday, a planter, and Loani, a Samoan princess; "Life" in the numerous adventures that befall Bill, the Bo'sun of the "Stella" on the native island, and "Laughter" in the comedy put over by Percy, a Remittance man, and the aforesaid Bo'sun. There are some beautiful sets, and some excellent singing and dancing scenes, too.

Miss Kathleen Burke, a very pretty blonde, lends distinction and charm to the role of Loani. She looks most attractive, acts well, and sings and dances in fascinating style. She renders "How About Me" very sweetly, and is joined in the duets "Excuse Me, Lady"; "A Precious Little Thing Called Love," and "Sweet Hawaiia," by Mr. Jack Saelbo, who makes a fine tall impressive Jack Farraday. He does well throughout and particularly in the duet, "Spain," with Miss Anita Edwards, who plays Marion Day and uses her really beautiful voice to distinct advantage in "Song of songs" and "There's nothing new in love" as a trio with Miss Burke and Miss Elsie Conway, who not only undertakes the rôle of Arina with conspicuous success, but dances in fine style.

Mr. George Thayer as Percy, and Mr. Tom Fancourt as Bill, are responsible for most of the fun. The former is a dude comedian, who scores his points easily and is a big success. He is also a clever banjoist, and his scena with Miss Burke proved one of the most popular items on Monday. Mr Fancourt's humour, if of a heavier variety, is just as successful, and he kept the audience in constant mirth. His number "Sand wich at a pic-nic," is well put over. Mr. Teddy Rogers and Mr. Alec Roberts, in small parts; a capital troupe of dancing girls, and the Olensaga Band complete. Mr. Derrick Miles Sterling is the singing conductor.

EAST HAM PALACE.

Variety holds the stage here this week, and at Monday's first house all the turns had a rapturous reception. The Rodney Troupe of dancers open both halves, but in the programme Dick Henderson, the popular Yorkshire comedian looms largely "off." He gives as an opening item an old favourite, and follows with his droll stories. Following on, he sings with great effect "Tip-toe through the Tulips with Me," and after more quaint stories, sings, much to the delight of the audience, "The World's Greatest Sweetheart." This number was vociferously applauded.

Barry Ono, "the old time music hall in twelve minutes" exceeded his allotted time, for the audience would not be denied. The songs "we used to sing" in tabloid form and reminiscent of their purveyors included "Comrades," "Slap Dab," "Sweet Little Dicky Bird" and "Strolling Round the Town." Still further came "There was Brown, upride down" and then Chevalier's "My Old Dutch," followed by "Down the Street," "Waiting for Me" and the famous "Fighting Fusiliers." All the ditties were ardently received. Fyne and Gerrard are fine burlesque comedians, and they give a mirthful burlesque of a scene from G. R. Sims's play "The Lights of London," but even in this they brought out in a remarkable degree the lights and shades of pathos and mirth. Haig and Escoe are rightly described as "pick-me-ups," and provide much amusement, and the Five Spillers in a coloured revuette supply a remarkable change in dancing, music, etc. Hunter and Bobette submit an entertaining pantomimical act, and Gander's comedy circus inveigled all in a refined comedy animal act.

Powers Amid the Pines.

For some time past Andie Powers has been supporting Horace Goldin's road show with his own particular brand of Scottish humour, and was in good form last week at the Hippo, Balham. This week Andie is appearing at the Pavilion, Bournemouth, and also enjoying the morning stroll through the Pines.

"WHAT PRICE THE NAVY."

AT THE KILBURN EMPIRE.

Hal Jones already large circle of admirers must have been considerably widened by the recent release of the "Splinters" film, in which he appeared with such distinction, and few of them will want to miss the chance of seeing this splendid comedian "in the flesh." An opportunity occurs by the return of Lew Lake's nautical revue, "What Price the Navy," to the Metropolis for a week's run at the Kilburn Empire. Hal Jones is, of course, the "big noise" in a characteristically well-chosen company, and his buoyantly virile and always cheery personality endears him to the audience right from the very start. He is certainly given every opportunity and is rarely off the stage, and he has an admirable foil in Bina Leopold, in an Alfred Lesterish part, as his companion. The revue itself is unusually well written and contains quite an intelligent story, around which the many scenes are built. Being a naval affair, the introduction of nautical airs is inevitable, and a fine manly and well-trained male chorus makes a splendid feature of the show. Mr. Peter Sinclair and Miss Olga Stocker make a pleasing pair as hero and heroine. In their duet, "I Love You" and the latter in her song scena, "A Girl in Every Port," they are heard to great advantage. Mr. Charles Childerstone and Mr. Roy Erlwell play a couple of dramatic villains admirably, and a word of praise must not be omitted for the delightful chorus, programmed as "The Sixteen Middyettes."

Water Rats Vaudeville on Monday.

At the Hippodrome, Ilford, on Monday next, the Water Rats open their vaudeville campaign with a very strong bill which is composed of the following acts: Talbot O'Farrell, Fred Russell, Brothers Egbert, Jennie Gregson, Dave O'Toole, Robert Reilly, James Stewart, Dorothy Colston, and the Eight Kilkenny Kittens. It has been arranged on the Road Show order, and will be presented in sixteen scenes, with an "afterpiece" and various cross-patter gags. The programme will be run as fast as is consistent with high-class variety. King Rat Talbot O'Farrell tells us that they have been given great assistance by the various managements, and artistes, and he gives a particular word of praise to Lew Lake, who he says has been very helpful during the arrangements which have led to such a fine opportunity for the debut of the Water Rats Variety Bills, and applications for dates are being received from all parts of the country even before the first programme is presented. *Verb. sap.*

Various units are being formed, so that the programmes can be sent on tour as they are, or with an extra headliner if necessary. With such an enthusiastic band the Water Rats should have no fear as to the success of their venture, and we wish them very many "happy returns."

The Lady Ratlings.

On several occasions during the past week we have had some very interesting talks with members of the Grand Order of Lady Ratlings, and their enthusiasm for their Order is a remarkable tribute to the success of their organisation, which was only formed in June of last year. They are already over eighty strong, and have many on the waiting list. Mrs. Talbot O'Farrell, First Princess Ratling, tells us that they are holding their first annual dinner and Ball at the Kit Kat Restaurant on February 16. A ladies' band will play during the dinner, and afterwards the guests will be entertained by Jack Hylton's Band, Hal Swain's Band, the artistes of the Kit Kat Kabaret, and also the Sisters Dewdrop (?). There will also be grand "surprises" for which prizes are to be given. The Ratlings have set out to eclipse the success of the Rats' dinner and ball some weeks ago, and those who were fortunate enough to be at that, will be advised to make early application for tickets for the Ratlings' "do."

Variety With a Kick at Metropolitan.

Those who have any doubts as to the state of health of variety would have done well to have looked in at the Metropolitan on Monday. The place was packed, and the programme was literally "eaten" by the enthusiastic audience. The bill was headed by Talbot O'Farrell, Barbette, and "Mumming Birds," well supported by Malcolm and Henning, Rodney Hudson Girls, Kismet Sisters and Phillip Ward. Variety of the right kind will long outlive the croakers.

CONCERT ARTISTES' ASSOCIATION.

The concert arranged by Mr. Frederick Gregory, on Sunday last, was voted by all present one of the best the C.A.A. has had. Mr. R. C. Cockerill was in the chair, and he announced the handsome donation of £50 from his friends, his family and himself to the Benevolent Fund. The artistes were Vera Siddons, Alec Lilley, Phyllis Snow and Harold Herrick, Nellie Walter, William Heseltine, Trevor Watkins, Leonard Lovesey, Walter Glynne, Robert Carr, George Baker, Dennis Noble, Harry Costigan, Tom Kinniburgh, Joseph Ball, Gertrude Vincent, Norman Long, Wilson James, Arthur Askey, Will King, Geoffrey Dupree, Claude Chandler, Jacqueline, Algernon Moore and Elsa May, Muriel George and Ernest Butcher, Lena Copping and Marcia Bourn, Lloyd Shakespeare and his band, Kathleen O'Hegan, Thomas Best, Nora Brightwell, and Roma Carris' Romany Orchestra. Among those present were Harry Hall, Jack Millard, Alfred Bishop, Charles Morton, Sydney Warwick, Percy Barkshire, Harry Smith, Harry Crozleigh, Harry Costigan, Annie Rees, and Mr. and Mrs. Bruce Smith.

Presentation to "Teddy" Glanville.

An interesting event took place in the "Hole in the Wa'" last week, when Mr. Teddy Glanville, late manager of the Empire, Edinburgh, was made the recipient of a gold watch by members of the Associated Scottish Newspapers, a few theatrical celebrities, and other friends.

Mr. John Kelley, of the "Sunday Mail," in making the presentation, referred to the striking popularity when the public and the Press had evinced for Mr. Glanville in the short period of his management at the Empire. Mr. Glanville possessed all the essentials of so difficult a post: he had a genius for making and keeping friendships, a bright, buoyant attitude of mind, and was the very embodiment of politeness and courtesy. He was sure they would all join him in wishing Mr. Glanville the best of luck in whatever position in the entertainment world he might adorn in the near future. Mr. Glanville's successor at the Empire is Mr. D. M. Fraser.

Music Hall Ladies' Guild.

Miss Gracie Fields and Mrs. Oscar Osborn (Lottie Albert) wish to thank Sir Oswald Stoll, Sir Alfred Butt, Mr. R. H. Gillespie, Mr. George Black and Mr. Walter Payne for their kindness in giving permission for artistes under contract with them to appear at the Winter Garden Theatre on Sunday, February 23. The following artistes have promised to contribute to the programme: Miss Gracie Fields, Mr. Archie Pitt, Mr. Tommy Fields, Mr. Charles Austin, Madame Odali Careno, Mr. Julian Rose, Miss Mona Grey, Mr. Barry Olivier, Mr. Teddy Brown, Jenny Howard and Percy King, Miss Peggy O'Neil, Mr. Randolph Sutton, Miss Dora Maughan, Walter Williams and Marjorie Lotinga.

Ella Shields.

At the Theatre Royal, Dublin, this week, Ella Shields concludes a six-week provincial tour, and will be back in town next week. Later we shall hear the new numbers which have proved so successful in the North.

The Cosmo Club.

At the Cosmo Club the other evening we found Jesse Jacobson busily engaged in finding room for the large number of guests at this popular rendezvous, which is just seven years old. Owing to their remarkable success, Van Horn and Inez were retained for a second week. Another special attraction here was the clever dancing act of Olga Brilova and Marjorie Daw, and, of course, Jack Padbury's Band. The Directors have been advised that the Club will enjoy many more privileges as a Member's Club, i.e., club of which members own the entire assets and retain the whole profits, and we understand that arrangements are being completed with this object in view. The new company will be formed and known as the Cosmo Club (1930), Ltd., with a capital of £12,500.

Fred Duprez.

Fred Duprez was given a splendid welcome at his opening in town last week at the Coliseum. This popular entertainer was also broadcast from this theatre during the week. This week Fred is at the Holborn, with Victoria Palace and the Palladium to follow.

MOSS EMPIRES' CHAIRMAN DEAD.

We regret to announce the death on Monday last of Mr. William Houlding, who has been chairman of Moss Empires, Ltd., since 1912. For the last few years, Mr. Houlding has not taken a very active part in the management of the company, the direction having been left chiefly to Mr. R. H. Gillespie, whom he appointed managing director in 1919.

Mr. Houlding was one of the original directors of the Liverpool, Leeds and Hull Empires, which were amalgamated with Moss Empires in 1899. He died at his home in Peebles, but in recent years has spent much of his time in the South of France.

The New Super Casey's Court.

The proof of the attraction is the pay-box in show business, and judging by the business done at Islington last week, Will Murray has surpassed his previous efforts with his latest episode of the famous "Casey's Court." The show is at the South London this week, and business is equally as satisfactory.

Dorrie Dene.

After a season of three months in South Africa, Dorrie Dene arrived home on Monday morning, and is appearing this week at the Holborn Empire, where she is such a popular favourite.

Sandy Powell.

Sandy Powell has had a most enjoyable time playing Idle Jack in "Dick Whittington," under the management of Leon Salberg, at the Borough Theatre, Stratford, this season. Sandy resumes in variety next week at Putney, and the following week returns to Birmingham Hippodrome.

Allan and Gordon.

Last week at the Hippodrome, Balham, Allan and Gordon were presenting their delightful Scottish musical and dancing scena, which was much enjoyed. This clever couple will be seen in town again next week at the South London Palace.

Nancy Tetley.

Associated with the Repertory Company at the Alexandra Theatre, Birmingham, for the past two or three years, Nancy Tetley has done much useful work under the management of Leon Salberg, and following her season as stage manageress at the Alexandra last year, she has occupied a similar position this year at the Borough Theatre, Stratford, for the same management.

Myron Pearl.

Returning from the Continent last week-end, Myron Pearl and Co. are appearing this week at the Rivoli, and next week will be seen at the Piccadilly Hotel. Later, these clever entertainers are due to sail for South Africa.

Ben and Nellie at Premierland.

At the Empire, Hackney, this week, Ben Osborne and Nellie Perryer are presenting their new burlesque, and we hear from the latter that they made a special trip to Premierland in order to get "local colour" for the act! Nellie says she was very thrilled with the fights, but was somewhat disappointed that there were no "knock-outs"! However, a few "ruddy" noses, and some teeth lying around the ring were somewhat of a consolation to her!

Sybil Thorndike for Coliseum.

Sybil Thorndike will appear at the Coliseum on February 17 in a new one-act play by H. C. G. Stevens, entitled "To Meet the King."

Compliments from Tokyo.

A Tokyo 'Varsity man sends a pleasing letter of appreciation for W. W. Bennett's xylophone solo, "Gee Whiz," published by Keith Prowse, and has sent the programmes of his performance to Sir Dan Godfrey, of the Bournemouth Orchestra, in which the composer, Byron Brooke, and Mr Bennett play. The Tokyo performer has taught himself entirely.

Cyril Percival's Latest.

Meeting Cyril Percival one can always rely on hearing the latest and best stories, and last week he told us of the Theatre in the North where the heating apparatus had been out of order for years. On a very bitter night a Cockney comedian was waiting in the wings to go on, blue with the cold, and asked the Stage Manager, "Say, cully, ain't you got no 'eating apparatus 'ere?" "Yes," replied the S.M., "In the stalls bar—whelks and cheese biscuits!"

NONAGENARIAN THEATRICAL MANAGER.

MR. W. MORTON.

On Friday next Mr. William Morton, who claims to be the oldest amusement caterer still working, celebrates his 92nd birthday, and not his 91st as some papers have stated. The Grand and Alexandra Theatres at Hull are still under his personal supervision. "The Era" offers him once more its sincere congratulations.

The New Aldwych Play.

The new farce for the Aldwych, the eighth of its series, is the work again of Ben Travers. It will open at the Aldwych on Tuesday, February 18, after a preliminary week in Glasgow and has, as yet, no title.

"Through the Veil."

"Through the Veil," produced at the Embassy Theatre, last week, will be presented at the Duchess Theatre on Monday next, by Gordon Harbord. The play is written by Cecil Madden and Gilbert Stone, the last-named being a nom-de-plume for Sir Auckland Geddes, who is, however, anxious that it should be known that the great bulk of the play is the work of Mr. Madden. The cast includes Helen Haye, Margaret Delamere, Lucy Sibley, Rosalind Atkinson, John McCormick, Walter Pemberton, T. G Saville, Ailsa Grahame and C. M. Hallard.

"Here Comes The Bride."

Julian Wylie's musical play, "Here Comes the Bride," will be presented at the Piccadilly Theatre on Thursday, February 20.

Sixth Tour as Leading Lady.

Miss Leah Bateman is starting out on tour on Monday as leading lady of the Macdona Players, for the sixth year!

The Little Theatre.

Henry Hallatt will play an important part in "Frankenstein," which Hamilton Deane will present on February 10 at the Little Theatre. The play, which is by Peggy Webling, and founded on the novel of the same name by Mary Wollstonecraft Shelley, will be produced by Hamilton Deane, who will also play a leading part.

Stage Society and "Journey's End."

It is over a year since the Stage Society first produced "Journey's End," and a graceful tribute is being paid to the play by the Society which, on Sunday, February 2, is presenting, at the Prince of Wales' Theatre, where "Journey's End" is now running, an Irish play, entitled "Forty-Seven," by Sydney Loch, which is being produced by George Zucco (Osborne or "Uncle"), and the name part is being played by Colin Clive (Stanhope). The theatre is being lent by Mr. Andre Charlot and Messrs. Maurice Browne, Ltd., and Reggie Smith and Leslie Mitchell are also playing. Besides those mentioned, the cast includes Mary Grew, Josephine Middleton, Ethel O'Shea, Alice O'Day, Cecil Landeau, Roland Culver, and George More O'Ferrall.

Theatre Scores.

"The House That Jack Built," at the Adelphi Theatre, will reach its 100th performance on Saturday next, and on the same date, Edgar Wallace's racing comedy, "The Calendar," will achieve its 150th representation at Wyndham's.

The VARIETY WORLD

V.A.F. Annual Meeting.

The twenty-fourth annual general meeting of the Variety Artistes' Federation will take place at Gatti's Restaurant, Adelaide Galleries, King William-street, W.C., on Sunday next, commencing at 6.30 sharp. As the Honorary Chairman will make a statement as to the future policy of the Federation, the importance of all members who can possibly attend being present need not be stressed.

Magicians' Club Dinner.

There will be a wonderful array of talent and a most distinguished company present at the Magicians' Club annual dinner on Sunday at the Hotel Victoria, Northumberland-avenue. The President, Mr. Louis Gautier, is to occupy the chair. There is a reception at 6.30 and dinner at 7.15, and Mr. Clifford Greenwood's orchestra will be in attendance. More than one surprise will be sprung upon those present during the evening.

Golfers in South Africa.

Further news from Harry Ristori in Jo'burg tells of continued success. He and Marjorie opened at Durban and then went on to Jo'burg, where they played four weeks, in the same spot the whole time, closing the first half of the programme—a sure proof of their success with the South African folk. They are having a very happy time there, having made quite a lot of friends, and Harry says that he has had some good golf with Chic York (York and King) and Howard Rogers. According to present arrangements, Harry and Marjorie are due home at the end of February.

The C.A.A.

Mr. Harry Hall is to take the chair on Monday, February 10th, at the Concert Artistes' Association concert at Headquarters, when an excellent programme has been arranged.

The Circus at Olympia.

Opened by the Lord Mayor of London on December 20th, it is computed that considerably more than half-a-million people, which included Royalty, members of the Peerage and Cabinet Ministers, passed the turnstiles up to Thursday last, when Bertram W. Mills's tenth annual Circus finished at Olympia. Early in the spring Mr. Mills will start a travelling circus with which he proposes to visit some of the principal cities of the United Kingdom.

A Super Talkie.

The super talkie, "Sunnyside Up" is proving a phenomenal success. The outstanding song hits in this superb production are "I'm a Dreamer—Aren't We All," a glorious fox-trot melody with a wonderful lyric: "If I Had a Talking Picture of You," another delightful tune, and "Sunnyside Up," one of the cheeriest, happiest and peppiest fox-trots ever written. These numbers are broadcast daily, and are recorded by all the number-one bands.

Leslie Elliott Returning to Town.

Miss Leslie Elliott, who has been playing cabarets, masonics and cinemas ever since her concert party season, will be at the Hackney Empire next week, in songs written for her by Robert Rutherford and Frank Wilcock.

Poor Children's Party at Sheffield.

Three thousand poor children in the district were entertained at the Hippodrome, Sheffield, under the auspices of the Hippodrome Children's Party Fund inaugurated five years ago. On entering each child received an orange and a packet of sweets. A fine entertainment was provided by the "Something New" minstrel company, appearing during the week, and every item gave delight, the choruses being lustily joined in by the kiddies.

During the interval, Alderman E. G. Rowlinson, Chairman of the Education Committee, and the Lord Mayor, Alderman C. W. Beardsley, addressed the children. When he called for three cheers for the directors, artistes and patrons who make this annual treat possible, and to all who helped to give pleasure to the kiddies, the response was terrific. On leaving the theatre, each child received a further gift. The whole of the excellent arrangements were supervised by Mr. W. B. Gibson (resident manager) and Mr. J. Crowley (assistant manager), and the entire staff gave willing co-operation.

"Vi" and "Joan."

The two ladies who broadcast recently from 2LO as "Vi" and "Joan," are none other than the Misses Violet Stevens and Joan Feist, whose work has for so long been a feature of concert platforms. Their act consisted of cross-talk comedy and a clever number. They were at Croydon Empire last Sunday.

Manchester Notes.

It is understood that the pre-talkie type of attractions will go on for some time at the Manchester Hippodrome, where this week the Shurleyoung Productions, Ltd., are presenting "Lads of the Air," the bright musical-comedy production by George Arthurs and Louis Jerome. Jack Barty, the burlesque comedian, is at the head of a strong cast; and a stupendous water-spectacle, the Enchanted Lake, is picturesquely introduced.

The sister house, The Ardwick Empire, is still hospitable to the talkies. It is showing "Under the Greenwood Tree." The picture is, at any rate, all British.

ANN SUTER

THE GIRL FROM DIXIE

Direction - REEVES and LAMPORT

LONDON VARIETY THEATRES.

Reviewed by M. WILLSON DISHER.

THE COLISEUM.

Where saxophones are wont to sound and trombones to warble under electric-plated bowlers, the symphony orchestra conducted by Sir Henry Wood now sits in serried ranks. It is an imposing spectacle even to those who, like Dr. Johnson, have no music. The tired business man, who regards an orchestra as a noise which may possibly succeed in drowning the row he makes with soup, is startled into admiration. "There's organisation for you," he murmurs as his bewildered gaze travels from the violins clustering round the conductor's feet, to stringed instruments of increasing sizes, to wood-wind, brass and tympani, until he finally fixes it, in awful fascination, upon the row of profound gentlemen who are blowing moisture out of the detachable bits of French horns. What can mere dance bands offer, regarded as spectacle, compared with this? The difference is as great as that between a clockwork toy and a machine. Capering, leering "boys" who dress themselves up and utter "scatz" (if that is how it is spelt) cries, cannot impress us as these solemn gentlemen and serious ladies do.

The only hindrance to my enjoyment while listening to Wagner's thunders and Rossini's abounding zest on Monday afternoon, was the presence of my old friends, the music critics. They are not all like the one who shouted, "If I had known I should have had to put up with this"—meaning the other turns—"I would have come in later." But they all embarrass me by talking to me as though I were as intellectual as they are.

It is indeed a serious thing to be a musical, instead of a music-hall critic. It makes you wonder what people are up to when they are really, and quite cleverly, trying to make you laugh. The Houstons staggered some of our experts on fugue and counterpoint by wringing smiles from them. Such a thing had never happened before in all their visits to recitals and opera. They were far more at home when Sybil Scanes was singing, for here was a voice they knew how to respect, but the musical performances of the Barraceta Trio must have proved rather puzzling.

In "A Matter o' Money," Morland Graham is an old miser who persuades his son to wed an heiress, and then discovers that the fortune will no longer be hers after marriage. His spirited style is emulated by Elsie Stuart and R. E. Kingsley as the lovers. The Three Eddies are as bright and lively as ever. Jessie Broughton sings pleasantly, and is efficiently aided by Dennis Creedon. The Act Superb lives up to its name.

THE PALLADIUM.

"Tell me, did your parents have any children?" Millis (or Handers) asks his partner. That is the clue to the humour of this extraordinary pair whose nonsense we have missed for far too long. There is no place we can think of where their japes could have been born. While we can trace the tradition of nearly every music-hall turn, their's defies all our investigations. Where, for instance, did Handers (or Millis) get that idea of "milking" his moustache? And whose girlish laugh is that which he imitates? Here and there you may detect a resemblance to some other performance: on the whole, however, their act is one of the most original and inimitable I have seen.

There are few surer signs of the health of variety than the way Charlie Higgins "grows on" the public. Directly he appears, a murmur of approval becomes audible. His song about the top-hat his grandfather left in his will is another excellent example of Lancashire humour. Like all his verses, it expresses the "nofso" or gumption of a North Country Simple Simon. His demonstration of mental agility in contest with a partner who has the assured air of a man of the world, perfectly expresses the comedy of worldly innocence which overmasters worldly wisdom.

What Frank Browne and Kay Lavelle describe as their "Comedy Oddities," begin quite seriously with an attempt on his part to manipulate a pack of cards. She interrupts in the character of a lady who has dined well and wants him to vanish her husband. In the end, she drives him off the stage and sings the confessions of a shop-assistant who is sick of selling popular songs. That done, he starts a xylophone solo until she asks him to play it with one hand because then it would only sound half as bad: instead, they play it together—she uses dummy sticks. Then he plays whatever the public wants, and finishes amid cheers.

"First time here" is also written opposite the names of Lloyd and Bryce, yet another pair of burlesque tumblers, whose humour is such that they are a success the moment they appear. Rebla, in the casual manner which is his compelling charm, juggles with anything and everything. The Romanos perform prodigies of balance above each other, and Naldi is swung in hair-raising whirls by Howell and Harger. Alan K. Foster's Palladium Girls give us moments of delight. The Irwin Sisters dance acrobatically. Peggy O'Neil and Lawrence Anderson appear in a sketch called "The Silver Slipper," which might be a little more successful if we knew whether it was burlesque or just—.

HOLBORN EMPIRE.

What I like about Dorrie Dene is her joy, unrestricted and unashamed, in being alive. That is the true spirit of the halls. Skill is required in every kind of performance, but it is best when disguised as a frolic. Dorrie Dene gives you the impression that she sings for the fun of the thing, without a care for any other kind of reward. There is no resisting her high spirits. She inspires you with a sense of well-being first and amuses you with her zest afterwards.

"Irish and proud of it," appears opposite the names of Peel and Curtis on the programmes, and in the darkness we hear them singing an Irish song. Their voices gradually take on a very different accent, and when the lights go up they stand revealed as a pair of Yiddish comedians, in extremely unredeemed evening suits. Their cross-talk is brisk, but their sense of fun expresses itself still more fully in their dancing. They suggest that they have been on a variety of Cook's tours to the continent, in the impressions they give us of country after country by imitating its national dance. The more bulky of the pair is so energetic that his shirt comes to pieces, and he wriggles in physical discomfort so vividly that we are at pains to make sure our own clothes are intact. When he stumbles, falls and pulls down a curtain upon himself, the audience plainly judges this to be an unrehearsed effect, so well is it done. They disappear amid boisterous applause.

The appearance of Jack Hylton is the signal for a great outburst. "Singing in the Rain," as his band plays it, becomes the most popular tune of the day, and "Piccolo Pete" the most amusing character number, but almost any song is sure of a widespread vogue when it is added to his repertoire.

Fred Duprez's narrative of adventures while crossing and across the Atlantic contains the best yarns he has ever spun for us, and his new songs are worthy of his high reputation for wit. The dancing of Rodney Hudson's Eight Victoria Girls is very exhilarating, especially their bout of high kicks, which are livelier, I warrant, than any executed in the days of frills and "mind your eye."

The strong silence of the Hengler Brothers makes excellent entertainment. Dudley Dale deftly combines singing, dancing and lightning sketches. Palermo's sea lions perform "arctic antics" in characteristic fashion.

Rat Robb. Wilton.

At the meeting of the Grand Order of Water Rats on Sunday last, Robb. Wilton was made a member of the popular order.

(*Additional Variety News on preceding page*).

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FROM THE SONG PUBLISHERS.

B. Feldman and Co.

Are you looking for really "peppy" modern numbers—numbers with clever lyrics and catchy, snappy music? If so, we can recommend the seven new winners from that fine film, "The Gold Diggers of Broadway," which are announced on the back page of this issue. These numbers and their two predecessors—"Painting the Clouds With Sunshine" and "Tip-Toe Thro' The Tulips With Me"—make a total of nine numbers from "The Gold Diggers of Broadway," and every song is a "cert." Artistes should not miss this fine batch of winners on any account.

The list of Feldman hits grows almost daily and the following numbers are now definitely established:—"Painting the Clouds With Sunshine," "Tip-Toe Thro' The Tulips With Me," "Am I Blue?" "My Song of the Nile," "I've Never Seen a Smile Like Yours," "Lady Divine," "Smiling Irish Eyes," "Maybe—Who Knows?" "When You've Gone," and "Love Is Like a Rose."

A quartette of really big comedy hits is also included in the Feldman selection, and in all the leading pantomimes comedians are reporting enormous success with "What Should We do Without Gravy?" "When Are You Going To Pay Me What You Owe?" (two winners from the pen of Jimmy Walsh) and "Park Yourself Close To Me," and "Rabbit and Pickled Pork." The chorus song is coming into its own again!

Charles A. Stevenson's fine production of "Cinderella" is going great guns, and a line from that popular principal girl, Vivien Carter, says that all the Feldman numbers are immense favourites. Most of these numbers are featured by Miss Carter and the vivacious principal boy, Violet Rastelli, and they include "Painting the Clouds With Sunshine," "Tip-Toe Thro' The Tulips With Me," "I've Never Seen a Smile Like Yours," "My Song of the Nile," "When You've Gone," and "Lady Divine," all of which are put over with fine effect.

That delightful principal boy, Effie Mann, continues to make a big hit with her Feldman numbers in A. E. Smith's "Cinderella" panto. Miss Mann scores personal triumphs with "Lady Divine," "Painting the Clouds With Sunshine," and "Love Is Like a Rose," and also sings in the popular duet, "Tip-Toe Thro' The Tulips With Me."

Noreen Davis, the altogether charming principal girl of Francis Laidler's fine "Cinderella" panto. at the Theatre Royal, Nottingham, has won high praise from Press and public for her delightful interpretations of "Painting the Clouds With Sunshine," and "Dance of the Paper Dolls." These numbers have had special mention in all Miss Davis's notices, one paper remarking: "She has a capital song and dance number with the Sunbeams, the lilting 'Dance of the Paper Dolls,' and another pretty song for Miss Davis is 'Painting the Clouds With Sunshine.'"

Billie Manders and his popular Quaintesques Company are making a big hit during their season at the Pavilion, Rusholme, Manchester. The Company, which includes the Quaint Six Jazz Band, were the winners of the "Sunday Dispatch's" first prize of £100 in a contest open to all concert parties last season At Rusholme Feldman hits are well to the fore and Billie Manders scores with "Painting the Clouds With Sunshine," "Tip-Toe Thro' The Tulips With Me," and "Pork Pie Pigs," whilst the Quaint Six, with Jimmy Wright, comedian, have big winners in "Smiling Irish Eyes" and "I've Never Seen a Smile Like Yours."

Appearing this week at the Rialto, Colwyn Bay, that popular accordionist, Balletti, scores a sensational hit with "My Song of the Nile," and "Tip-Toe Thro' The Tulips With Me." He plays these stormers in an artistic manner which wins well-deserved applause.

Denis Emons, one of the leading lights in "Larks" revue, is making special features of "That's How Much I Need You," "Wishing and Waiting For Love," and "Wait a Minute." Mr. Emons is a fine artiste and a great Feldman enthusiast.

Busy Jack Hylton, whose famous Band appears this week at the Holborn Empire, Finsbury Park Empire and the Kit-Cat Club, is making special features of "My Song of the Nile," and "Tip-toe Thro the Tulips With Me," two leading talkie hits.

Popular Dick Henderson makes a highly successful appearance at the East Ham Palace this week, and scores a sensational hit with "Painting the Clouds With Sunshine," and "Tip-toe Thro' the Tulips With Me."

Florrie Forde's "Cinderella" pantomime is the great attraction at the Hippodrome, Leeds this week, and Feldman numbers are well to the fore, special hits being "Lady Divine," "Painting the Clouds With Sunshine," "What a Day," "Always the Same Sweet Pal," and "Oh! Maggie, What Have You Been Up To?"

The Dalton Sisters make a fine impression at the Liverpool Hippodrome this week with "Painting the Clouds With Sunshine" and "Tip-toe Thro' the Tulips With Me."

Seven new talkie tunes are being issued this month to members of Feldman's Orchestral Club, including three more winners from "The Gold Diggers of Broadway." All these talkie numbers are splendidly orchestrated and will become as popular as the established film successes. Band leaders who are not members of Feldman's subscription club are missing the finest parcels of music ever sent out by any publishing house, and they would be well-advised to write to the firm's Orchestral Manager for particulars of the subscription.

Artistes are invited to call and hear the new numbers, which represent the finest musical material obtainable anywhere!

Lawrence Wright Music Co.

That terrific novelty number "Jollity Farm" is beating all records for a number of its type, and the demand from artistes for parts has been overwhelming during the past two weeks. In the hands of Jack Hylton and his boys "Jollity Farm" stands out as a peer amongst novelty song hits. Amongst those whom we can number, as being very enthusiastic as to its merits, are Sammy Shields, Albert Whelan, Anna Rogers, and Will Murray, of "Casey's Court" Revue.

A line from Tom Taylor informs us that "Jollity Farm" went over terrific when he put this in his act, likewise that other big ballad "Let Me Dream In Your Arms Again." Leslie Rome and Connie Leonard inform us how completely satisfied they are with "Come On, Baby," their sentiments of this number are expressed by many other artistes making this their big feature.

All is now being set for the forthcoming Concert Party Season, which looks like being much bigger than in former years. As a great concerted hit "Bunkey-Doodle-I-Doh" has no rival, and of course, coupled with "Jollity Farm," concert parties will find that they have an undoubted backbone from a concerted angle.

Other big numbers which will be featured in concert party are: "The World's Greatest Sweetheart," that ballad superb. "I May Be Wrong," "Let Me Dream In Your Arms Again," "This Is Heaven," "S'posin'," "Every Day Away From You," not forgetting, of course, the sensational "Ain't Misbehavin'."

That very keen Wright supporter, Sheila Brodie, paid us a visit and confirmed her previous statements as to the great reception she is receiving in her rendering of "Let Me Dream In Your Arms Again" and "The World's Greatest Sweetheart," the latter number, by the way, being by the writer of "Ain't Misbehavin'."

Sam Dutton, who, for the past two years, has been one of the big mainstays of "Introduce Her" Revue, informs us that "Ain't Misbehavin'" was introduced into the show last week at the Hippodrome, Exeter, and proved an instant winner.

In "Paris" of 1930, which we saw last week at the Alexandra Theatre, Stoke Newington, Eric Randolph put over in wonderful manner "The World's Greatest Sweetheart." This number suits Eric and met with instant approval by a very enthusiastic audience. Dennis Creedon and Jessie Broughton, appearing this week at the London Coliseum, feature with terrific success that great ballad hit "Let Me Dream In Your Arms Again," which without doubt proved to be one of the outstanding vocal hits of the entire programme.

Our old friend H. B. Walls, appearing at the London, Shoreditch, last week, rendered to his very appreciative audiences "Bunkey-Doodle-I-Doh," and had them laughing with much gusto. In these days of great distress artistes are requested to keep a sharp look-out for that great forthcoming "Don't Worry" hit, "Happy Days Are Here Again," which, when put out, will prove itself to be the greatest snappy, peppy number of 1930.

List of new publications, 2s. each. (No Professional copies): "Blue Turning Grey Over You," "When a Black Sheep Is Blue For Home," "To-night," "Prisoner of Love," "If I Had To Do Without You," "Just Sociable."

Campbell, Connelly and Co., Ltd.

The Irwin Twins have been a revelation to the Coliseum and Holborn Empire audiences, to say nothing of the Café de Paris. They are putting over a complete C. and C. programme and their success is phenomenal. Billy Rey, always a C. and C. fan, is going big with "Louise," "I've Got a Feeling I'm Falling," and "Breakaway."

In "Nuts and Wine," the pretty and talented Broadway girls score with "I've Got a Feeling I'm Falling" and "Ever So Goosey." Billy Bernhart and Neville Delmar get across in a most original manner with "There Ain't Many Babies About," and they have the audience singing "Give Yourself a Pat on the Back." The Rascals' Band play and sing "To Be In Love," "Walking With Susie," "Underneath the Russian Moon," and "Breakaway." The four Edmond Boys have found another C. and C. hit in "So the Bluebirds and the Blackbirds Got Together."

Walter Williams and Marjorie Lotmga are making their usual great success with "I've Got a Feeling I'm Falling," "Louise," and "Peace Of Mind." In Leon Salberg's "Dick Whittington," Ruby Hylton has made a big hit with "I've Got a Feeling I'm Falling" and "Do Something." Jack Warman, the clever principal comedian makes "Give Yourself a Pat on the Back"—with the assistance of the audience—a real community song, and "Marching Home To You" is another sure-fire winner.

Peter Bernard, assisted by Bobby Alderson at the piano, has now added "Dream Mother" to his repertoire with gratifying results. The Two Alberts are delighted with their reception of "I'll Always be in Love With You" and "Do Something." Carlotta Muzetti and her girls give a really delightful singing and dancing exposition of "To Be In Love." Francini Offoms makes "Ill Always be in Love With You" his principal offering.

Jack Hylton and his boys have three hits in "Breakaway," "Walking With Susie," and "That's You, Baby." Three girls and a boy in their singing and dancing

(Continued on page 13).

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FROM THE SONG PUBLISHERS.

(Continued from page 12.)

pot-pourri clean up with "Breakaway," "Mean To Me," and "Do Something." Jaap Van Laren and Wilhelmina are always successful with "Give Yourself a Pat on the Back" and "Recollections."

In "Breakaway" Revue, Stella White gives a peppy performance of "Do Something" and "Breakaway," and Vi Lane uses her beautiful voice to advantage in "Dream Mother," which is a sensation. In Will A. Jackson's "Dick Whittington," Flo Guest is encored for a beautiful performance of "I'll Always be in Love With You" and "Recollections." Beryl Churchill gives a delicious rendering of "I've Got a Feeling I'm Falling." Gus Elton puts over "Give Yourself a Pat on the Back" with all the zest that Gus is famous for. Sydney and Adelaide report the wonderful success of "I've Got a Feeling I'm Falling" and "There Ain't Many Babies About." H. Higson, of the Ben Don Singers, has produced "Gateway to the Desert," with terrific success.

Lollie Holt and her Musical Huzzars in Gilpin's "Cinderella" pantomime, feature the following C. and C. hits: "Do Something," "Mean To Me," "I've Got a Feeling I'm Falling," "I'm as Good as You," "I'll Always be in Love With You," with which the charming Cinderella and Page score a triumph. "Dream Mother" is a big hit for the Babes, also "Give Yourself a Pat on the Back" and "There Ain't Many Babies About." Reg Lever, the exhilarating entertainer in "Lucky Lads," is making "Breakaway" and "I've Got a Feeling I'm Falling" the hits of the show.

Mason and Royle continue their success with "Do Something," which they put over in a most novel and original manner. May de la Grange writes to say "Give Yourself a Pat on the Back" is an absolute riot everywhere. Lowdini, the celebrated violin and piano virtuoso makes a record hit with "I've Got a Feeling I'm Falling" and "Breakaway." Billie West, the popular M.D. with "Pleasure of 1930," sends a charming letter with a report of the C. and C. hits in the show. Storm and Haven feature "Ever So Goosey" and "I'll Always Be In Love With You" in their own delightful nonchalant manner. Joe Keegan puts over "There's a Place in the Sun for You" as only Joe can. The Pleasure Girls have three hits in "To Be In Love," "Louise," and "He's So Unusual." Rosa Lee and the girls have a riot in "My Bonnie Jean and I."

Joseph Hay, the celebrated community singing conductor of the Bernstein Cinemas, is making his usual enormous success with "Give Yourself a Pat on the Back," "Dream Mother," and "I'll Always Be In Love With You." Marie and Edith have three C. and C. stormers in "I'll Always Be In Love With You," "Mean To Me," and "Do Something." Stern and Francis, the new piano act, are creating a sensation with "Dream Mother." Syd Royce and Partner have a complete C. and C. programme, including "Breakaway," "Blue Hills Of Pasadena," "Ever So Goosey," and "Do Something."

Kitty and Eddy O'Shea are scoring with "I've Got a Feeling I'm Falling." In "Ups-a-Daisy," Ralph Coram puts over "Walking With Susie," "Hello, Sunshine, Hello," in his immaculate style. Hilda Mundy makes "He's So Unusual" a comedy classic, and the Lloyd Bros. put over "Do Something."

Francis and Day.

The enormous grip that talking picture theme songs have on the public is a strong reminder that Francis and Day's are handling many of the most prominent item from this sphere of entertainment. Pride of place must be given to "Singin' in the Rain," of Metro-Goldwyn-Mayer's "Hollywood Revue," while from the same production other outstanding hits are "Orange Blossom Time," "Your Mother and Mine," "Low Down Rhythm," "Nobody But You," and "Gotta Feeling For You." From "The Pagan" comes one of the most beautiful waltz ballads of recent times—"The Pagan Love Song," while "Love (Your Spell Is Everywhere)" from "The Trespasser," and "Flower of Love," from "White Shadows in the South Seas," will have a wide appeal to vocalists.

Delighting variety fans at the Finsbury Park and Holborn Empires this week, Jack Hylton and his Boys present a well-chosen repertoire of popular music. "Singin' in the Rain," "The Pagan Love Song," "You Were Meant For Me," and "Broadway Melody" are all brilliant features of their present repertoire. Further good news of "Singin' in the Rain" comes from Layton and Johnstone, who render this happy number at the Hippodrome, Liverpool, this week. Fred McNaughton and Fai Robina continue to utilise "The Pretty Little House That Jack Built" to its fullest advantage, and this week at the Hippodrome, Eastbourne, the song proves exceptionally strong. These artistes are now appearing in Archie Pitt's "Lido Follies" Co.

"Your Mother and Mine," the wonderful applause-getter from "Hollywood Revue," is a sensational hit at the East Ham Palace this week, and is rendered with a wealth of expression by Dick Henderson. Bob Fisher is another shrewd picker of songs, and his outstanding successes at the Hippodrome, Brighton, this week, include "I'm Just a Vagabond Lover" and "The Sun Is At My Window." "Singin' in the Rain" is now included in Joe Morrison's band speciality with "Great Stuff This" Revue. This week the show is playing the Hippodrome, Norwich, to good business.

Providing his well-known piano and vocal speciality in "Paris Life," at the Empire, Kingston, this week, Harry Shalson renders "Honey," "She's Funny That Way," and "Singin' In The Rain." The applause for these items is ample proof of his excellent choice. A talented trio who are shortly producing their new act at the Piccadilly Hotel are the Essex Three, consisting of James Cutmore (the famous Essex cricketer), Maxwell Stern and Micky Francis. The boys are now busily engaged in rehearsing their special concerted versions of "Singin' In The Rain," "The Sun Is At My Window," and "The Pagan Love Song."

Muriel George and Ernest Butcher show a keen perception in their choice of material by adding "A Couple O' Dooks" and "Driving the Geese to Market" to their extensive repertoire. Both numbers were prominent features of their recent broadcasting session. Eddie Childs, who is shortly producing his new act, is another firm supporter of the Francis and Day catalogue, and songs he has earmarked for inclusion are "Singin' In The Rain" and "Gotta Feeling For You."

The inimitable Gracie Fields was quick to see great possibilities in "Stop and Shop at the Co-op Shop" and "A Couple O' Dooks;' and will feature these numbers at the earliest opportunity. "The Pretty Little House That Jack Built" and "Sitting On The Cold Wet Grass" proves highly popular at the Pavilion, Ramsgate, this week, where they are excellently rendered by Edgar Curtis. Sid Royce, playing variety, reports fine results with "Where Is The Song Of Songs For Me?" and "The Sun Is At My Window." These songs will be featured by him during his coming tour in South Africa.

The Macari Brothers delight audiences at the Palace, Hammersmith, this week, where they provide some clever piano-accordion work in "One Dam Thing After Another" Co. Their outstanding hits are "Honey," "Singin' In The Rain" and "The Pagan Love Song." At the Empire, Ashton-under-Lyne, this week, Eddie Grant and Cute provide a snappy vocal and dancing act, in which they put over striking renditions of "I've Got A Man," "Down Among The Sugar Cane," and "The Sun Is At My Window." Elsie Ballinger, on tour with Leslie Conway's "Dick Whittington" pantomime, reports fine receptions for "You Were Meant For Me" and "I'm Just A Vagabond Lover," both items being bright features of the show.

News to hand from the New Theatre, Cardiff, confirms the popularity of "F. and D." numbers rendered in Bannister Howard's "Red Riding Hood." Jack Stanley creates genuine laughter with his excellent conception of "Bow-Wow-Wow, Moo-Moo-Moo, Baa-Baa-Baa," while other successful items are "Broadway Melody," "Old Man Sunshine," and "Marie." "The Pretty Little House That Jack Built" proves a sensational success as rendered by Mona Vivian and Rosamund Belmore in "Hop-O-My-Thumb" pantomime at the Opera House, Manchester. The song is ideally suited to the personalities of these two artistes and is invariably encored.

James Birch, the popular musical director of Elias B. Scener's "Joy Boat" revue, writes the "F. & D." professional department in praise of "Some Sweet Day" and "The Sun Is at My Window," which are recent additions to the show. Lucie Musette is another well-known entertainer featuring "The Sun Is At My Window." Archie Pitt's "Making Good" revue contains many fine renditions of "F. & D." numbers, and outstanding items at the Hippodrome, Wigan, are Richard Neller's version of "Yet You Forgot" and "The Sun Is At My Window."

"Bow-Wow-Wow, Moo-Moo-Moo, Baa-Baa-Baa" is a sensational comedy number for Len Teel, who appears in Leon Salberg's "Dick Whittington" pantomime at the Hippodrome, Southampton. The show was produced in its entirety by Brown and Henry. Resuming variety after his stay in Holland, Cliff Martell appears to fine applause at the Hippodrome, Putney, this week, where he provides his patter and piano speciality. He has found his greatest hit in "I Lift Up My Finger And Say 'Tweet, Tweet.'"

"Down Among The Sugar Canes," "Honey," and "The Sun Is At My Window" are all striking items in the repertoire of the Two Broadway Girls, who appear on tour with "Nuts and Wine" revue. Fred Maguire continues to find wonderful applause with his latest success, "I'm Just A Vagabond Lover." He plays the Empire York, this week with Harry Dubourg's "Show A Leg" revue. "The Pagan Love Song" and "Singin' In The Rain" are delightful features with the Irwin Twins, who play the Palladium this week to fine receptions.

Billy Manders and his "Quaintesque's," who are playing a six weeks' season at Leslie's Pavilion, Manchester, are staunch "F. & D." supporters. Billy himself scores a big personal hit with "Honey," "Down Among The Sugar Cane" and "Pretty Little House That Jack Built," Frank Dwyer is equally successful with "Precious Little Thing Called Love," and "I Only Met Her On Sunday," while Douglas Leonard gets a good reception for "My Mother's Eyes." Bud Richie, in Bell and Gordon's "Xmas Pie" Company," is enthusiastic over "Down Among The Sugar Cane," which he tells us is a real winner at every engagement.

Wyn Wilmot, playing principal boy in Bert Loman's "Babes In The Wood" Company, finds "I'm Just A Vagabond Lover" a big winner. She also registers a hit with a duet version of "Some Sweet Day," in which she is partnered by Babs Mason, whilst James Plant has a great comedy success in "I'd Lahve To." Violet Victoria, playing principal boy with Kimberley and Fortescue's "Cinderella," at the Palace, Attercliffe, scores a direct hit with "The Sun Is At My Window." She is also heard to great advantage in a duet version of "Honey" with Betty Betts, who plays principal girl, and "Sitting On The Cold Wet Grass" effectively worked as a duet with Reg Adey (principal comedian). "Old Man Sunshine" and "I Lift Up My Finger And Say 'Tweet, Tweet,'" are bright concerted items in this production.

The Bonnetti Bros., at the Junction Theatre, Manchester, report big success with "The Sun Is At My Window." William Brierley, playing variety, reports enormous success with "Honey" and "Pagan Love Song." "My Mother's Eyes" continues to be a great hit for Bates and Yates, who are at present appearing in variety. Fred Roma, in "Babes In The Wood" Company, at the Palace, Chester-le-Street, makes a big hit with "I'd Lahve To." Mannie Jay's "Tres Bon" revue contains a large percentage of Francis & Day material, and amongst new additions to the show are "Singin' In The Rain," "Down Among The Sugar Cane," and "The Sun Is At My Window."

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Amongst the specialities of this firm is a notable production which is dedicated to, and is to be sung by, Miss Phyllis Monkman. This is a bright fox-trot song entitled "Keep Up Your Spirits By Your Feet," and is written round the modern craze for dancing as the panacea for all ills. There is no place for melancholy where this number appears on the bill of musical fare.

"My Girl," another bright fox-trot song, continues to prove a favourite—one music seller on the South coast alone has sold over 700 copies.

We hear that Routledge Bell and his Scala Orchestra are making a big hit with "Big Moon," fox-trot song. Also the orchestra of His Majesty's Cinema, Dundee, are doing very well with this number.

A humorous number—quite an original treatment of the Channel Swimmer theme—is "Please Look T'other Way." A good concert party number this, as is also "Just Let Me Try," with its catchy words and rhythm.

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The Regal, Norwood.

This new A. E. Abrahams-built house, and run by the Enrique Carreras Circuit, was opened on Thursday evening last. It is an "atmospheric" house, and a very beautiful one, and the Pitcher Construction Co., Ltd., who are responsible for the actual building, have done their work well. At the opening ceremony, "Greetings" were given by nine young ladies, each bearing a letter that made the word, and the organ boomed out a welcome. The interior of the new Regal represents a garden, and the ceiling decorations resemble the sky. The proscenium arch is in gold, and on the walls huge trees stand out, and the autumnal tints are beautiful. A big stage show, "Tulip Time," was one of the opening attractions.

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THE LONDON COLISEUM, 2.15, 5.15, 8.15.
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Sir Henry Wood, Isa Kremer, Irwin Sisters, Julian Rose, A. C. Astor, Zibral, De Biere, Movietone News.

STOLL PICTURE THEATRE.
(London Opera House)
"Talkies," Movietone News.

HACKNEY EMPIRE.
Rehearsal at 12 noon for—
Houston Sisters, Power's Elephants, Leslie Elliott, Frank B. Powell, Cal and Nona Kay, Low & Webster, Barraceta Trio, Movietone News.

SHEPHERD'S BUSH EMPIRE.
Rehearsal at 12 noon for—
"Paris Life," Movietone News.

CHISWICK EMPIRE.
Rehearsal at 12 noon for—
"The Vagabond King," Movietone News.

WOOD GREEN EMPIRE.
Rehearsal at 12 noon for—
Lloyd Shakespeare & Co., Coram and Jerry, Gladdy Sewell, Rubio Sisters, Charles Hayes, Lou Grade, Harry Claff, Movietone News.

EMPIRE THEATRE, CHATHAM.
Talkies—"King of the Khyber Rifles," Movietone News.

BEDMINSTER HIPPODROME.
"Talkies," Movietone News.

BRISTOL HIPPODROME.
Rehearsal at 12.30 p.m. for—
Long Tack Sam, Billy Lancet & Co., Jessie Broughton & Dennis Creedon, Eddie Childs, Zaidee Jackson, Movietone News.

STOLL PICTURE THEATRE.
(Newcastle-on-Tyne)
"Talkies," Movietone News.

LEICESTER PALACE.
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Will Hay, Billy Bennett, Kautsky's Bears, Poley & Partner, Sammy Shields, The Melvilles, Teuber's Marionettes, Movietone News.

ARDWICK EMPIRE.
Rehearsal at 12.30 p.m. for—
"The Mirth of a Nation," Movietone News.

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Nellie Wallace & Co. in "All Fit," Movietone News.

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EAST HAM PALACE.
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NEW SOUTH LONDON.
Rehearsal 12.
Horace Goldin & Company as booked.

WALTHAMSTOW PALACE.
Rehearsal 12.
Liberty Productions to produce "INTRODUCE HER," Dick Henderson.

BRIXTON EMPRESS.
Rehearsal 12.
M. A. Cowan, Ltd., to present "TWO GLORIOUS HOURS."

REGENT THEATRE.
Martin Sabine presents "BELLA DONNA," comm. Jan. 25th, 1930.

METROPOLITAN THEATRE
Rehearsal 12.
Leslie Fuller to appear in and present "MARGATE PEDLERS IN A REVIEW OF REVUES," Bert Errol, etc.

WATFORD PALACE.
Rehearsal 2.30.
Will Murray to appear in and present "THE NEW CASEY'S COURT OF 1930."

CHELSEA PALACE.
Rehearsal 12.
Terence Byron to appear in and produces "THE BURGLAR."

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Talkies and Silent Films.

Presiding at the annual meeting at the Haymarket Picture House, Norwich on Friday, of the Eastern Counties Branch of the Cinematograph Exhibitors' Association, Mr. F. H. Cooper, the president of the Association, said a joint letter had been sent to the Chancellor of the Exchequer on behalf of the entertainment industry, making suggestions for the reduction or abolition of the entertainment tax.

Mr. Cooper said the Association had information which indicated that by next June the supply of silent films would not be sufficient to meet the requirements of the exhibitors who were still showing silent pictures, and members were therefore advised in their own interests to instal some form of talking apparatus.

The branch made a donation of ten guineas to the Paisley Fund, the chairman remarking that one probable effect of the disaster would be the tightening up of the regulations. The existing regulations, he believed, were sufficient to meet all requirements, but one could never estimate what mistakes might be made by the human element.

Mr. Cooper was re-elected chairman of the branch, with Mr. D. Benjamin, vice-chairman.

For South Africa.

The following artistes sailed from Southampton on Friday last, the 17th instant, per R.M.S. "Balmoral Castle," to fulfil engagements with African Theatres, Ltd., booked by the I.V.T.A., Ltd.: Ken Kerry, and Togan and Geneva.

Further bookings by the I.V.T.A., Ltd., of attractions for vaudeville tours in South Africa include: Cal and Nona Kay, Moss and Manchah Trio, Royce and King, Three Cresso Brothers, Allan and Gordon, M. and A. W. Asra, and Myron Pearl and company.

"Great Stuff This Love."

Francis and Day wish to announce that "Great Stuff this Love," a new novelty item from the pen of Bennett Scott, has been acquired for their catalogue. Professional copies of this excellent light comedy number will be available shortly.

A Tom Arnold Production.

In our issue last week, we referred to "All Fit" as a Maurice Cowan production, whereas it is a Tom Arnold show. We tender our apologies for the error.

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Musicians' Charity Concerts.

Local authorities are proving very kindly disposed towards musicians displaced by the talking picture, and permission is being readily granted for Sunday concerts in aid of distressed bandsmen. On Sunday Bristol came into the scheme, a concert being given at the Hippodrome under the auspices of the local branch of the Musicians' Union. Another is to be given on February 2nd at the Stoll Picture House.

The example of Bristol and other places is one that should be followed in all parts of the country, not only in order to alleviate the condition of unemployed musicians, but to direct public attention to the scandal of artists being thrown out of work on account of the importation of machine-made music.

Matters over the Border are assuming serious proportions. In Glasgow it is stated that over 200 musicians have been thrown out of work, and these will be followed by others when additional cinemas are wired. In Edinburgh the prospect is still worse owing to the extension of the "talkies" into outlying districts. Protest is growing with regard to the engagement of military service bands, and the contention that civilian bands should have preference is being strongly urged.

Sheffield Symphony Orchestra.

The new Sheffield Symphony Orchestra have arranged a short series of three concerts, which will be given at the Hippodrome on Sunday evenings, January 26th, February 9th and March 2nd. The programme for the first concert is now in rehearsal and includes Beethoven's First Symphony, "Fingal's Cave" Overture (Mendelssohn), Bizet's "L'Arlesienne" and some Greig selections.

Old Kent Road Astoria.

Facilities for a permanent orchestra have been provided at the Astoria, Old Kent-road, the new and palatial theatre to be opened on February 10. The building, which will seat just over 2,000 people, has been erected on the site of the old Palaseum, with an area of 31,000 square feet. The prices of admission will be low, and a similar policy to that at the Brixton house will be undertaken. The stage at the new Astoria has been equipped for spectacular stage presentations.

The Regal, Norwood.

That music is to form an important part of programmes at that fine new cinema, the Regal, Norwood, was quite evident at the opening on Thursday. The musical director is Mr. A. Canby, who started his career at the early age of fourteen, playing the second violin in the Brixton Palladium Band. Two years later, he was leader of the same orchestra. Since then he has led the orchestra at the reconstructed Balham Picture House, Willesden Empire, Coronation, Manor Park, and opened the Lido, Golders Green. He is still a young man and a fine solo violinist, and a great conductor, who inspires confidence in his fellow musicians. Mr. A. N. Taylor, the organist, is still in his teens. He is the nephew of Mr. Arthur Meale, the organist and Director of Music at the Central Hall, Westminster. He made a big impression on the opening night.

Ballot for Ideal Programme.

An interesting feature of Sir Henry Wood's engagement with his Symphony Orchestra at the London Coliseum this week is a ballot of the theatre's patrons to decide the special items for two request performances on Friday, January 31, and Friday, February 7. Ballot papers distributed among the audiences ask patrons to suggest the items which they consider would construct an ideal Sir Henry Wood programme for the variety stage.

Musicians' Club Dinner.

The second Musicians' Club dinner of the season will take place at the Wharncliffe Rooms, Hotel Great Central, on Monday next, at 7.45. Dr. John B. McEwen will preside.

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Mr. Len Trevor's Orchestra.

The Grand Theatre, Croydon, orchestra, which, together with the artistes, gave their services in aid of the V.A.B.F. at the cabaret held at the Greyhound Theatre, Croydon, last week, were highly complimented on the excellent way they played for the show at midnight. I had a word with Mr. Trevor after the show, and he told me the personnel of his band was Ted Warner (leader), Ernie Stonehouse (first violin), Charlie Stowell ('cello), Frank Sayers (bass), G. Hardy (flute), Reg Cramp (clarinet), J. T. Chipchase (first cornet), J. Hutchby (second cornet), C. Brix (trombone) and R. Humphreys (drums).

Jan Ralfini at Locarno.

I went down to Streatham Hill one evening last week to see how the popular Jan Ralfini and his band were faring in their new surroundings, and I heard good reports from everyone of their excellent work. Whilst the Locarno Eight were playing, Jan came into the office of the popular manager, Mr. G. Macdonald, to see me, and told me that he liked Streatham, and particularly the beautiful hall here. The people were marvellous, too—a thoroughly West End crowd was how he described them. He came here direct from the Ritz Club, Manchester, and has left another of his bands there. He has one also at the Plaza, Belfast. The band will soon be doing cabaret shows, and with three good vocalists in the combination, they should be able to produce some clever stunts. The personnel of the band is as follows:—Jan Ralfini (leader), Cyril Grantham (first sax), Pete Rose (second sax), Len Bowthorpe (tenor sax), Frank Robinson (first trumpet), Jack Parfitt (second trumpet), Rube Stidoff (trombone), Billy Harpin (drums), Leslie Farrell (piano), Tommy Lawford (banjo) and Harry Ball (sousaphone). I liked particularly their vocalists' rendering of "Let Me Dream in Your Arms Again" and "Pagan Love Song." The personnel of the Locarno Eight has already been given in these columns. Business here is as good as ever.

Music in Liverpool.

Wandering round Liverpool, writes my roving correspondent, I had the pleasure of renewing acquaintance with several old friends in the Band World. One of the first was Lieut. John Fletcher, who is now touring a fine road show which he calls "Rhythm." Needless to say, the band take the predominating place in the bill, and I went along to the Rotunda to hear them. It is now four years since Lieut. Fletcher first took this combination out, and with hardly any change in personnel they have been touring continuously since. He is a showman as well as a very capable musician.

The programme opens with the boys in full Guards uniform playing before a cloth representing Whitehall, then before a fresh cloth the famous 1812 overture is rendered in a stirring manner, while for the actual fall of Moscow clever effects are thrown on to the cloth from the back. Two minutes after concluding this item the boys are all in evening dress and playing an accompaniment to one of the vocalists. Then after one or two syncopated tunes just to show their versatility they all make a third change, and this time appear in naval uniforms of the Nelson period in an appropriate setting. This part of the programme is concluded by the playing of a descriptive battle piece during which portions of the ship are destroyed by enemy gunfire. Although this scene only occupies the stage for five short minutes Lieut. Fletcher assures me that it cost him £300 to put it on.

There are several very good numbers in Julian Wylie's twelfth annual Liverpool pantomime which is running now at the Empire. One song that appealed to the large audience when I went in was "Tin-Too Through the Tulips," rendered in a charming manner by Nita Croft. Needless to say, "The Wedding of the Painted Doll" had a big reception. It is staged as a scena and done in Mr. Wylie's usual lavish style.

The balance is good in the orchestra at this house, and an even tempo did much to help in several of the dancing numbers. This calls for a considerable degree of skill, and congratulations are due to Mr. William Robins, the resident musical director.

Reece's Cafe Orchestra.

Having lunch at Reece's Restaurant, one of the most popular rendezvous in Liverpool, I was much struck by the playing of Jules Gaillard and his orchestra. One could not help but note, however, that although there was always warm appreciation at the conclusion of each number, the popular song successes met with the most

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The Hotel Splendide.

The cabaret artistes have a much more effective entry than they had when I last visited the Hotel Splendide. Last time, they emerged from a tunnel-like entrance, now they suddenly appear through a proscenium archway with black velvet curtains, which shows the frocks off to a much greater advantage. By far the loveliest item in this varied programme at the Dinner Show was the "Valse Splendide," the Splendide Girls in diaphancus white picture frocks forming a background to Miss Marjorie Tarrant in a charming apple green frock, in which she danced beautifully with Mr. Dudley Rolph to the tune of "Let Your Heart Decide."

The show opened with the Splendide Girls in smart American Cadet uniforms, each carrying a bouquet of red roses and dancing attendance on "Society's pet," Miss Effie Atherton. The next item was an amusing number entitled, "It Rather Appeals To Me," sung by Miss Atherton to the Messrs. Dudley Rolph and Bert Brownhill. Late in the programme, the latter sang a humorous topical song, "Great Stuff, This Bass!" with references to "Lady Ass" which amused the audience greatly. Miss Atherton also had a particularly intimate little cabaret number in "I Wonder What He Meant By That?" and she made the most of this piquant number.

The final item of the dinner show is a wild and woolly rag, with the girls in burlesque Kaffir costumes and the principals in similar attire singing and dancing to "Koo Koo Loo." There is an entirely different supper show, in which "The Phantom Cops," "It's So Easy," "These Are the Days," "Syncopation Mad," and "Popofski, the Dancer" are featured.

Miss Jocelyn Yeo and Mr. Dennis Rivers are other principals, whilst the Splendide Girls comprise the Misses Vera Budge, Vivien Farnham, Zelda Nolan, Edna Macauley, Pamela Marshall, Violet Kearney, Constance Rendle, Enid Russell, Ilena Sylva, Billie Harcourt and Peggy Rawlings. The show is produced by Fred A. Leslie and Charles Brooks, with music by Kennedy Russell, who is also musical director. Mr. George Desmond is director.

The Greyhound, Croydon.

The cabarets here are quite the talk locally, and Mr. J. Mercer, the manager, told me on Thursday of some of his future bookings. The occasion was the Croydon and District First Nighters Association Cabaret in aid of the Variety Artistes' Benevolent Fund, and Mr. C. E. Gibbs and Mr. R. Gale are to be congratulated on the success achieved. Mr. Cecil Friend Smith as M.C. was excellent, and the whole evening went with a rare swing. Mr. Harry Lane and the Proprietors of the Grand Theatre, Croydon, gave permission for the pantomime artistes appearing at that theatre to present a "Midnight Cabaret." It was an excellent show they put up, opened by the J. S. Fisher Girls, ten of them, who, dressed in red and white costumes, contributed "Singing in the Rain," dancing beautifully. Dainty June Hather danced on her toes, and was loudly applauded, and then throwing off part of her costume, put over another terpsichorean effort that was delightful. Then Mr. Hal Bert, in a postman's hat and pyjamas, sang "I'm Mad," and danced as only he can. His "drunk" number, "Ring-aring-aroses, we all fall down," with his roll on the stage, brought down the house. This was repeated when the popular principal boy, Miss Ouida McDermott, made her appearance, and sang, "Give Yourself a Pat on the Back." She was dressed in a smart salmon pink frock, and soon had the audience singing. Mr. Fred Tripp, who produced the show, brought on a microphone, and they worked a clever broadcast gag. Perhaps the funniest item of all was that of Billy De Haven and Dandy Page, with their brilliant instrumental comedy work, and they had to give their great number, "On the Banks of the Nile," before they were allowed to retire. The J. S. Fisher Girls closed the fine programme in concerted and individual items, all executed with rare skill. Mr. A. S. Dixon, the stage manager at the Grand Theatre, worked hard, too, to make the show such a success. It was nice to see how all the leading local amateurs came to the support of "Brinsworth," and I noticed such prominent ones as Mr. Sam Boots, Mr. "Bill" Gracey, Miss Evelyn Poole, Mr. Stanley Machin and Miss Kitty Machin, among them.

Clapham Palais de Danse.

Mr. Jack Berkeley rang me up and asked me to go down there and see the cabaret last Friday. I found a crowded hall applauding Santos Casani and José Lennard, who had just finished their exhibition dancing when I arrived. Al Tabor and his band, with their boy conductor and vocalist, W. C. Springall, pleased the patrons mightily, and so did the cabaret turns. Drew and Greenwall opened. I noticed this brilliant dancing duo when they appeared recently at The Trident, and those early impressions were more than confirmed. They were also at the Holborn Restaurant last week, and are at Locarno this week. Rob Daymar, in an elegant costume, opened with his concertina, and his xylophone solos were well put over. His ingratiating style, particularly in the dumb speech, and his popular numbers were all features of this fine turn. Mr. Syd. Walker is the floor manager here.

The Locarno.

Business is just as good here as ever, and they have now a cheery little clubhouse for members. Mr. G. Macdonald is recovering from his recent leg trouble, and he and Mr. H. S. Kingdom, the proprietors, are to be congratulated on the big success maintained here. Presco and Campo, the clever comedy acrobats, were a feature of the programme last week, and the dancing of Rex and Rexina was, as usual, of the best, and loudly applauded. Miss Josephine Bradley and Mr. Wellesley Smith's exhibition dancing was also a popular feature. This week, besides Drew and Greenwall, Charlie Robins, and Harry Pantz Midgets are the attractions.

EDGAR WHITE.

hearty responses from the diners. Perhaps they were too busy with the sordid but necessary question of food to really masticate some of the numbers so well rendered. Certainly the popular songs have a merry life, if it is a short one in some cases, and a number of people applaud automatically if it happens to be something they know. This combination, which, by the way, includes a harp, have recently recorded for Parlophone.

Bertini and His Band.

During the past two years, Bertini and his band have become great favourites with the Lancashire holiday-makers at Blackpool. They broadcast regularly from all stations on the first Tuesday of each month and also from Manchester on the third Tuesday. Just recently, Bertini, who was under contract with the Vocalion Company, arranged an early train call to town, and he and all the boys came down one Sunday, spent the afternoon and part of the following morning at the studios, then returned by train in time to appear in Blackpool for the same evening, having successfully made the records and not missed a single performance.

The postbag after a successful broadcast is really marvellous, and a recent one included a letter from as far afield as Chicago. This, I understand, was to ask if the band was open for engagements, the writer wishing them to enter the Festival of Bands, which is a competitive festival for engagements in the national parks of America.

Bands in Blackpool.

Two other interesting bands in Blackpool are Will Hurst and his Syncopators at the Palace Ballroom and Jepson's Band at the Tower, the latter being led by Fred Kruse. Hurst is quite an institution at the Palace, and my opinion, which is borne out by dancers and musicians generally is that his is one of the best small combinations to be heard. When I hear anyone praise or condemn any dance orchestra, I always make a point of ascertaining if they are speaking from the dancers' point of view. After all, he who pays the piper should call the tune, and some excellent stage bands are quite unsuitable for dance accompaniment.

The description of Will Hurst's boys as "The Merry Syncopators" is very apt. Some of the comedy business is of that spontaneous variety that only emanates from the born humorist and there is room for humorists in the musical world. Another point of interest is the practical and novel costume the Syncopators wear. These costumes are novel on account of the colouring and practical because, being made in the form of Dutch clothing, evening dress can be worn underneath, and if, as sometimes happens, there is a late dance at either the Winter Gardens or the Tower, the boys slip off their costumes and go along and take turn about with the band already there, thus ensuring continuous dancing.

Cinemas in Blackpool.

Cine-variety is not in evidence in Blackpool, and the "talkies" are installed in most of the cinemas, at any rate in most of the larger ones, although two South Shore houses, both of which have big seating capacity, are doing good business with silent films and excellent orchestras, which are featured on the programme. Strangely enough, both the Palladium and the Waterloo, the houses to which I refer, are situated in the same street. At the latter, Harold Deakin has "the orchestra that entertains," he himself playing the violin, and at the Palladium, Shirley, who is described on the programme as "the wonder violinist," conducts another interesting combination. In both cases, there is very little to choose between these friendly rivals in the manner of their "fitting." I can best describe it by calling it unobtrusive.

Orphean Lady Orphans.

Ronnie Radiman's Orphean Lady Orphans had a great reception when they opened at the Tottenham Palais de Danse last week, and played to a crowd of 700 to 800 dancers. The band is an eight-piece one, and made a fine picture on one of the latest stands dressed in black and gold beach suits with golden sequin headwear. They are worthy rivals to Ronnie Radiman's Radio Revels at the other end of the dance floor. Vocal numbers by Frances Richie, Nan Perry and Doris Lockey are a speciality.

Mr. Radiman tells me that the company were very pleased with the ladies, and that he has been given a long contract for them. The combination comprises: Frances Richie, leader, violin, all saxes, doubling piano, banjo, guitars, viola, etc.; Doris Lockey, pianist, doubling xylophone and piano accordion; Mabel Greenblatt, banjo and guitars, doubling piano; Ivy Tootill, sousaphone and string bass, doubling violin, banjo and guitars; Rhoda Rogerson, first alto sax and clarinets; Thelma Hammond, second alto sax and clarinets, doubling violin; Rose Stockland, tenor sax and clarinets; and Nan Perry, drums and vocalist.

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J. F. BILLINGSLEY HIGGINS,
Musical Director, Baton-Conductor and Violinist-Leader.

Leicester Changes.

A new appointment has been made at the City Cinema at Leicester, Vernon Hill having taken over the management in place of A. S. Whittaker, who has gone to Shepherd's Bush Pavilion. George Hunt has taken over the post of organist at the City, while Carter and his orchestra are providing the music at the new Prince's, which opens on Monday next.

Doug Cooper and his Broadway Boys band terminate their contract at the Palais de Danse on February 15th, and on February 17th, Graham Heath's Ritz Players return, and will remain until Easter.

Berners Music Publishing Co.

Mr. Reg Astley tells me that, yielding to a tempting offer, the Berners Music Publishing Company have sold their premises in Charing Cross-road and have removed to 25, Denmark-street, where they are installed with their full staff and appointments.

At Eastbourne.

The annual staff supper dance of Messrs. Beales, Ltd., was held in the firm's spacious restaurant and cafe on Wednesday last, when a large assembly appreciated the fare placed before them by Miss Ruby Strickland. Dance music was provided by Jean Sinclair's Syncopators till 1 a.m., and during the evening the fine baritone voice of Frank Edwards was greatly appreciated. The humorous side of the programme was entrusted to Jean Sinclair and Eddie Russell, whose "Bride and Bridegroom" offering well merited the encore demanded.

Saxophone Technique Simplified.

Advanced studies in progressive lesson form are contained in a work entitled "Professional Saxophone Technic Simplified," by Norbert J. Beihoff, Mus.B., and published by the American music company bearing that name. The book, which is stocked by W. Wall, of 20, Clayton-street, Newcastle, provides a course in extemporaneous and prepared modern embellishment. The lessons to the number of nearly fifty, include those of intervals, high tones, chromatic figuration, syncopation study, notes above normal register and, in fact, every conceivable variation connected with the instrument, all elaborately but plainly set out, while notes on breathing, the embouchure, the production and maintenance of tone, etc., should prove valuable. The book is well printed and is published at two dollars. Accompanying the book, at 50 cents, is an Orchestration Chart, dealing with string and reed instruments and showing notation, range, pitch, actual sound and transposition of modern band, orchestra and symphony instruments.

British Composer's Success.

Walter Corrie tells me that his "Spanish Love" is selling well all over the country, the demand being created by bands who are making a special feature of it. A fine record was made of it by Joe Morrison and his band for Piccadilly records. Another number of Mr. Corrie's which appears to be creating a stir is "Those Harmony Blues." Both numbers are published by the Mayfair Music Company.

Jersey's Beach Club Band.

The boys of the Beach Club Band at West's Ballroom, Jersey, have gained great popularity from the dancing public who appreciate the band's "hot" style. They play their own arrangements, and their eccentric dances and specialities are a big feature of the programme. Syd Dean, the director of the band, leads from the piano and doubles accordion, and the personnel also includes Jack McCormick, alto, baritone and soprano saxes, clarinet and violin, and Jimmy Fawcett, drums, xylophone and piano. Jack Harvey, ballroom manager formerly of Tony's, Birmingham, has taken over the duties of business manager to the band.

Four-year Scottish Engagement.

Ralph Gethic and his Band of ten functioned with great success at the Variety and Pantomime Ball at the Midland Hotel, Manchester, last Wednesday, and Mr. Gethic was the recipient of congratulations from many notabilities present. He has just terminated a four-years' engagement at the Peebles Hydro, Scotland, with a band of five instrumentalists, straight and dance.

The Beating of the Drum.

England was one of the last countries in Europe to have in its bands and orchestras instruments of percussion. In the time of Handel these instruments were beginning to be used, and the great composer had the foresight to see that in a short time they would be popular here. When Handel was an old man another German musician, Gluck, came to England and produced an opera, "La Caduta di'Giganti," which was not a success. It was a good opera and the composer could not understand why it had failed. Handel, however, thought it was too good to succeed, and gave Gluck the advice: "If you want to work for the English you must give them something tumultuous, like the rattle of drumsticks on a drum."

When is a Violinist a Fiddler?

The distinction between a violin and a fiddle has been lucidly put lately by an American journalist. There is no difference, he suggests, between the two instruments until they are played.

The violinist wears evening dress, has an accompanist, and plays classical pieces. A fiddler usually has no collar, dispenses with an accompaniment, holds the instrument in the crook of his elbow, rather than under his chin, beats time heavily with his boot-sole, and plays tunes. So is reached this ultimate and definite conclusion: The difference between a violin and a fiddle is that one is played by a violinist and the other by a fiddler.

A PROPHETIC PAMPHLET.

The firm of H. Hinks Martin, Ltd., is very well known to the readers of "The Era," and Mr. Martin, personally, to a great many of them. Hence much interest will undoubtedly be evinced in the reproduction of a pamphlet issued last March by Mr. Hinks Martin, and sent first to every cinema in the British Islands. This was at the time when the "talkie" films were being introduced, and in it he seems to have closely foreseen how the public taste would develop.

The interesting little publication, absolutely prophetic in its expressions, is worthy and timely of reproduction, so we append its wording. It was prefaced "With personal greetings from H. Hinks Martin and a few words for your service and profit," and was entitled:

"MECHANICAL VERSUS HUMAN INFLUENCE ON CINEMA THEATRE SUCCESS."

It is the most natural thing for everyone to follow the line of least resistance; and every cinema proprietor and manager obviously seeks the utmost success and profit by the easiest and cheapest means.

Success, however, can only attend his efforts if he follows the trend of public opinion and demand. The moment he lapses from this path he makes a present—so to speak—of customers' patronage to more astute rivals.

Sound films are a clever and excellent innovation, but they will never supplant the silent picture. Apart from insuperable difficulties such as language, the mechanical reproduction of voice and sounds cannot hold the public, who must and will have the human element.

Through the ages mechanical devices have been introduced mainly as a cheapening purpose, but in no case have they supplanted the human.

Therefore, not even the most expensive installation for sound film presentation will save a producer the use of living performers and live-operated effects.

When a great and powerful business is advertised enormously with the slogan, "There is a man behind this business, not a machine," it is profoundly eloquent that it is the living person who really attracts. The instance to which allusion is here drawn will be known to you, but it is wholly charcteristic likewise of events in the cinema world.

Picture theatres failed to thrive after a time with films alone; hence the strengthening of orchestras. Then came the multiple unit organ, splendid and wonderful, but not destined to oust the human element, only to become a fine entertaining adjunct.

Stage shows interspersed between pictures became necessary, because living performers are essential to public support; and the playing of specialised solo instruments by executants in sight of the audience, either on the stage or spotlighted in the orchestra "pit," are now a strong drawing power.

Finally, to bring this brief review right up to the present moment, there is the presentation of effects suitable to individual films.

It became obvious that the most faithful portrayal of scenes on the screen could not possibly survive without reproductive representation of the sounds implied in the pictures. Early attempts were crude, but withal passed muster for the moment, and at least proved the necessity for appealing to the ear as well as to the eye.

Certain mechanical devices were tried, but proved unsuccessful, as—in a word—they were inanimate; they lacked human touch and realism, were not true and timely replicas, and so failed.

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NEW NUMBERS.

Keith Prowse.

The best of three fox-trots received from Keith Prowse last week is "The Web of Love," words and music by Lynn Cowan and Paul Titsworth. The song is arranged as a duet for boy and girl, and is charming. The music runs with an even swing from start to finish, and is written in light vein, the melody being catching and well-balanced, making an excellent dance number. The number will not only be heard from dance orchestras but from the leading concert party platforms as well.

"I'm In Love With You," also written and composed by Lynn Cowan and Paul Titsworth, is a very excellent dance number. Here the melody is well-defined and the harmony bright. This pair of composers are obviously worth watching.

In "Every Now and Then" (words and music by King Zany and Don Macetanee) we have the words tripping along to a breezy lilt, and the rhyming is half the fun. There is a second refrain to this number, arranged as a duet, the two melodies preventing any possibility of monotony. We have not seen the band parts, but can say that the music lends itself to orchestration, and this number will be heard frequently with a variety of hot solos and breaks.

Of the two songs submitted by W. Paxton and Co., we select "U-ra-lio" as the better. Written and composed by Howard Flynn, "U-ra-lio" is aptly termed a coon yodelling song. The music drifts along in slow fox-trot time, the harmony and air hinting at the plantation melody, which is later confirmed with a definite lead in from an old plantation favourite in a special refrain. The incongruity of the Swiss yodelling occurring in the refrain is humorously explained in the verses. Altogether a great novelty song, it has been recorded by G. H. Elliott on Radio record No. 1232.

The other song from Paxton's, "My Rose of Old Stamboul" (words by Leon Jack, music by Rex Alwyn) is a waltz song from the film "In Old Stamboul." The melody of this number brings the mysterious East very close to us. It is a good waltz and rather weird.

A New Dance Number.

"My Heart Lay Asleeping," written by Peter Jackson, and composed by Emmett Adams, should prove one of this year's big dance numbers. It was written specially for the Actors' Orphanage production of "Robinson Crusoe," at Langley, last night. Another Emmett Adams number, "June Time Wedding Bells," words by W. Allen Barker, was also in the pantomime, which will be noticed in next week's issue.

The Piccadilly, Manchester.

The sumptuous Piccadilly Dance Salon, one of the finest dance halls in Manchester, has, for the six months' winter season, the Embassy Band, who for two and a half years were in variety as the Embassy Six, with Jane Ayr and Billy Childs. The personnel of the band numbers, at present, five only—Alf Horton (trumpet and mellophone), Harold Hathaway (alto, soprano and clarinet), Berg Larsen (tenor, soprano, bass sax and clarinet), Ernie Weaver (drums) and Bill Sawford (piano)—but the original sixth member will rejoin for the summer season. The Embassy Band has great style and individuality, as a combination, and can be heard regularly on the 2ZY (Manchester) broadcast. It is, in fact, the only outside band which broadcasts on the 2ZY.

Blind Bandsmen.

At the thirtieth annual ball held by the Chester City Police at the Town Hall, at which the Mayor, Councillor J. Morris, and the Chief Constable, Mr. T. C. Griffith, were present, the music was played by Tom Evans' Band. Both the drummer and the pianist of this combination are blind.

Manchester Variety Ball.

The eighth annual Variety and Pantomime Ball was held at the Midland Hotel, Manchester, on Wednesday last, January 15, and was undoubtedly the most successful effort of the kind arranged by Harry Marlow in that city. The splendid work put in by the local Committee bore fruit and their efforts were rewarded by seeing a record number of patrons on the dance floor.

The Ball started at nine o'clock and, with an interval for supper, dancing continued until 3 a.m. All the various artistes appearing in the city who came along after their respective performances were all heartily greeted.

Ralph Gethic and his band supplied the music, which included all the popular tunes.

Among those present were Dorothy Ward, Shaun Glenville, Henry Hearty, Syd Walker, Mona Vivian, Dick Tubb, Jack Martell, Jack Cosgrove, Joe and Dave O'Gorman, Max Miller, Jackie Marks, Doris Hare, Ivy Duke, Jesse Hewitt (Vice-President), Mrs. Hewitt, Miss Hewitt, Mr. and Mrs. George Barrasford, Mr. and Mrs. Joe Williams, Chas. Windsor, Mr. and Mrs. Hodgkinson, Mr. and Mrs. Woodward, Mr. and Mrs. Roberts Marshall, Mr. Maxwell (Chief Constable of Manchester), Mrs. Maxwell, Reg. Connelly, J. T. McMillan, Mr. George Black, Syd Seymour, Johnny Boyle, Mr. and Mrs. Tom Hayton, Sandy Fraser, Mr. and Mrs. Whittaker, Mrs. Nasmith, Mrs. Eric Nasmith, Mrs. Harry Marlow and Mrs. Liddington.

Some excellent prizes were given by local tradespeople. A large amount was raised by the sale of programmes at the Palace and Opera House, and it is hoped that the Variety Artistes' Benevolent Fund will benefit by a record amount.

Composers' Early Endeavours.

Nearly every composer writes so much music in his early days that he comes to regard as of no importance and, even when they have developed their full power and personality, many write works for special occasions which they would gladly disown were they able to do so. Not all are like Coleridge Taylor or Brahms, both of whom destroyed large quantities of their music, in many cases to the great disappointment of their friends. Coleridge Taylor used to make a bonfire every month of manuscripts which he did not want to keep, though it is probable that among such manuscripts were sometimes first or second versions of works which he had further revised and of which revised versions he kept copies. Brahms did not indulge in holocausts so frequently, but it is certain that he revised many of his earlier works, some of them years after they had been produced and even published. Beethoven revised constantly, though he does not seem to have destroyed so much, possibly because it was too much trouble. Certainly many composers, like Bach, have failed to destroy their earlier works simply because they have forgotten all about them.

The Ace of Clubs.

Frank Richardson, the well-known orchestral agent, informs me that he has lately taken sole control of a dance band known as the "Ace of Clubs." This band is composed of versatile musicians who have been playing together in many social and sports clubs around the London suburbs for the past six years. They sometimes journey hundreds of miles to fulfil special engagements in the provinces. Distance is no object to them as they are all in the happy possession of cars. The band is generally six men strong, who can manipulate eighteen instruments between them, but of course augments or decreases as desired. I might add that this band is composed of "professionals," and therein lies the secret of its great success.

Forthcoming Acts at the Trocadero.

Among the artists booked for "Trocabaret" at the Trocadero during February are Rupert Hazell and Elsie Day, comedian and vocalist; De Biere, the "prince of entertainers and entertainer of princes"; The Three Cressos, the Phlegmatic Swedes; the Maestros, the five masters of marvellous melody; Bransby Williams, in "Bransby Snaps"; Clapham and Dwyer, in "A spot of bother"; Aristodemo Giorgini, the celebrated Italian tenor; Charles Haves, "Quite a nice lad"; Guli-Guli, the famous Egyptian conjuror; Dora Maughan, "the bad, bad women!"; Will Hay and Co., in "an episode of St. Michael's"; Edith Faulkner, in comedy and character cameos; Mischa de la Motte, in burlesque impressions; and Victor André, the unusual dancer.

Harry Fulford, the well-known golfer, is to make his first appearance in cabaret as a "golf raconteur." He has a fund of good stories which he tells with a rare sense of humour. His engagement in "Trocabaret" is for a fortnight starting February 10th. It will be remembered that Fulford, while he was golf "pro." at Le Touquet, many times played with the Prince of Wales.

Empress Rooms.

Dora Maugham, the Three Cressos and Victor André are among the cabaret artistes booked to appear at the Empress Rooms, Royal Palace Hotel, Kensington, during February. There is dancing here every afternoon and evening (except Sunday evening) to the strains of the Romany Band, under the direction of Oscar Rabin.

Gala dinner-dances arranged at the Empress Rooms include "St. Valentine's Night" on February 14, and an "Arabian Night" on March 7.

VARIETY IN THE CINEMA.

By VIATOR.

The Plaza.

Another of those beautiful stage pictures that one always finds here was presented by Mr. Francis A. Mangan last week. There were two huge curtains like the sides of a tent on view and these parted and a most picturesque Venetian scene met our gaze. In the centre were stairs with lights on either side, and a charming girl posed prettily on the stairs. A ship comes along the canal at the back, and in the centre is a very beautiful lady under a kind of semi-dome. The girl on the stairs, who is dressed in a pretty blue frock with numerous frills and flounces, then dances; her toe work is particularly good. The Twenty-Four Mangan Tillerettes appear in smart Guard's costumes, and their drilling dance is excellent. They follow with a well executed trick dance. The finale, in which, through gauze curtains at first and then with the screen lifted, we saw six beautiful girls posed artistically in a shell-like effect, was exquisite. This was one of the most magnificent scenas I have seen, even at this popular Piccadilly house.

The Globe, Old Kent-road.

A capital variety bill was seen here for the last three days of the week. Billy Shenton, a capital comedian and eccentric dancer, opened the proceedings with a well rendered number, "She's so unusual." His dancing displays clever footwork and is of a semi-eccentric character. His burlesque cow-puncher, "Fearless Fred," with a funny hat and moustache, gained loud applause, and he also scored with his final step dance in front of the "tabs." Audrey Knight and Sonny Day, in song and comedy impressions and originality, present a good act. Opening with a pianoforte solo by Mr. Day, some smart patter follows, then Miss Knight sings "I don't want to be thin" quite cleverly. Her cockney character study called "Husbands" is well put over, and so is Mr. Day's pianoforte solo. "Love, wonderful love," as a duet, some cross-talk, and an impression of a child of twelve who wishes that she had never had a father, are all features of this turn. Miss Knight displays a keen sense of comedy and patters in fine style. Leon and Renee, a man and girl dancer, also do well. She, dressed in a pretty green frock, dances in fine style, and the man's crocodile imitation is both clever and original. I liked their clever "lifts" and their burlesque work, whilst the equilibristic work on the pedestals rightly gained them loud applause.

The Brixton Astoria.

The bright particular stage turn last week was Helen Johns and her ten "Glorious Girls." In a highly-coloured futuristic setting, these versatile young women gave an amazing exhibition of their skill as instrumentalists. Their concerted rendering of such numbers as "Mean to me" and "Everybody does it" was very popular, and so was a clever rendering of "Flapperette" on the piano, and four of their number harmonising in "If I had you." They play bugles, violins and sousaphones with equal ease and skill. Their finale, in which the whole company appear in very smart military costumes and drums, is particularly effective. For sheer comedy, Sam Barton wants a lot of beating, and he was the other variety turn at the Astoria. His clothes alone amused the audience for nearly ten minutes, for his two-piece coat and baggy trousers threatened to part company with him at any moment. Then his bicycle! An affair which parted into twenty pieces when he touched it, and still he rode it, and fell off it and lost his legs and arms among his voluminous clothing. This week "The Mysterious Lady" and "In Old California" are the films, and Debroy Somers and his band, in an entirely new show, and Eddy Fairchild and Robert Lindholm, are the variety attractions. Next week, "Bulldog Drummond" is to be seen here.

The Carlton, Upton Park.

Mr. C. H. V. Brown, the manager here, presented the orchestra on the stage last week, opening with "The Pagan Love Song" and closed with "In a Monastery Garden," in which they were assisted by Stewart's Syncopators, five brilliant instrumentalists, whose playing of saxophones, concertinas and other instruments raised the audience to rare enthusiasm. Their xylophone duet was loudly applauded, too. Kirby and Harrington are two clever girls whose singing and burlesque work, particularly the servant girl, was really good. Charlie Robbins, of "Hit the Deck" fame, scored with some very smart dancing, mostly of the eccentric type.

The Davis, Croydon.

Mr. H. Arnold was, like Niobe, all smiles when I saw him last week. The reason was that Douglas Fairbanks in "The Iron Mask," and a strong musical programme were drawing capacity audiences. Miss Olive Jenkins, the soprano, sang the "Jewel Song" from Faust, and joined in a duet, "Drink to me only with thine eyes," with Mr. Hugh Phelps. This was a rare treat for music-lovers, and so was the orchestra's rendering of "Cavalleria Rusticana," with Mr. Charles Williams conducting. I liked, too, Mr. Alec Taylor's "In a Monastery Garden" on the organ, with coloured lighting that was most effective. On February 24, Jack Hylton and his band are here.

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WHEN ARE YOU GOING TO PAY ME WHAT YOU OWE?

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